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INDEX

ARTICLES AND NOTES

PAGE

"Adam and Eve" Earthenware Dishes. By Frank Freeth, M.A. 87

American Book Plates, Some. By Clifford N. Carver 137

Answers to Correspondents 59, 119, 180, 239

" " " (Heraldic) ... 120, 240

Art of the Cofferer, The. II.—Decoration. By Fred Roe, R.I. 123

AUTHORS AND CONTRIBUTORS.

Brinton, Selwyn, M.A. Sir Hugh Lane's Collection, The late 63

Carver, Clifford N. Some American Book Plates 137

Clowes, Ronald. Military Curios ("Chats on Military Curios," by Stanley C. Johnson, Reviewed) 21

Ditchfield, P. H., M.A., F.S.A. Plate of the City Companies of London, The.

Part I.—The Worshipful Company of Barbers... 3

Part II.—The Fishmongers' Company... ... 194

Freeth, Frank, M.A. "Adam and Eve" Earthenware Dishes 87

Jourdain, M. Embroideries in the Possession of St. John's College, Oxford 27

Percival, Maciver. Some Old English Printed Paper Fans 141

Phillips, Maberly, F.S.A. Latten (or Waggon) Bells 214

Rhead, G. Woolliscroft. Naval and Military Heroes in English Pottery... 183

Roe, Fred, R.I. Art of the Cofferer, The. II.—Decoration 123

Shelley, Henry C. Pictorial History of Shakespeare's Birthplace, The 203

Thompson, A. Print Collection, A. Illustrating the Field Sports of Europe... ... 11, 77

Bells, Latten or Waggon 214

Books Received 51

BOOKS REVIEWED.

"A B C of Heraldry, The." By Guy Cadogan Rothery 42

"Amenet: An Account of the Gods, Amulets and Scarabs of the Egyptians." By Alfred E. Knight 164

"Apotheosis and After Life." By Mrs. Arthur Strong, Litt.D., LL.D. 104

"Archaic Sculpturings: Notes on Art, Philosophy and Religion in Britain, 2000 B.C. to A.D. 900." By Ludovic Maclellan Mann 167

"Art Philosopher's Cabinet, being Salient Passages from the Works in Comparative Æsthetics." By Geo. Lansing Raymond, L.H.D. ... 44

"Arts in Early England, The." By Professor G. Baldwin Brown, M.A. 148

BOOKS REVIEWED—*continued.* PAGE

"Catalogue of War Stamps." By Fred J. Melville 51

"Century of Loan Exhibitions." By Algernon Graves, F.S.A. Vol. V. 103

"Chats on Military Curios." By Stanley C. Johnson. Reviewed by Ronald Clowes... 21

"Collecting Old Miniatures" and "Collecting Old Glass." By Sir James H. Yoxall, M.P.... 163

"Cornwall," painted by G. F. Nicholls. Described by G. E. Mitton 164

"Dream of Gerontius, The." Illustrated by Stella Langdale 48

"Dreamer of Dreams, The." By the Queen of Roumania, illustrated by Edmund Dulac 50

"Form and Colour." By L. March Phillipps ... 108

"Frescoes in the Sistine Chapel, The." By E. March Phillipps 167

"Furniture Collector, The." By Edward W. Gregory 49

"Genoa: Her History as Written in Her Buildings." By E. A. Le Mesurier 48

"Gothic Architecture." By Sir Thomas Graham Jackson, Bart., R.A. 227

"Grandmother's Fairy Tales," from the French of Charles Robert Dumas. By Pia Hewlett 50

"Handbook of Anatomy for Art Students." By Arthur Thompson, M.A., F.R.C.S., LL.D. 112

"History of Tyre, The." By Wallace B. Fleming, Ph.D. 48

"Jolly Duchess, The." By Charles E. Pearce... 107

"Kaiser's Garland, The." By Edmund G. Sullivan 162

"King's Favourite, A: Mdme. Du Barry and Her Times." By C. Saint-Andre... ... 161

"Last King, The." By Alex. Dumas. 2 Vols.... 110

"Leonardo da Vinci." By Dr. George Gronau... 47

"Life and Times of Queen Adelaide." By Mary F. Sandars 228

"More about How to Draw in Pen and Ink." By Harry Furniss 50

"Notes on Some Rare Portraits of Whistler." By A. E. Gallatin 229

"Old London's Spas, Baths and Springs." By Septimus Sunderland, M.A. 51

"Prehistoric Art." By E. A. Parkyn 42

"Rabbi Ben Ezra, and other Poems from Dramatis Personæ." Illustrated in colour by Bernard Partridge 49

"Rossetti." By Ford Madox Hueffer 47

"Scottish Friend of Frederic the Great, The." By Edith E. Cuthell 43

"Six Portraits of Sir Rabindranath Tagore." By W. Rothenstein 230

"Songs and Sonnets of William Shakespeare, The." Illustrated by Charles Robinson... 109

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Index

BOOKS REVIEWED—*continued.* PAGE

"Story of the Tower of London, The." By René Francis, illustrated by Louis Weirter ... 112
"Vigée-Lebrun." By W. H. Helm 110
"What Pictures to see in America." By Lorinda M. Bryant 40
"Who's Who in Philately." By Alfred H. Harris 167
"Year's Art, 1916, The." Compiled by A. R. C. Carter 232
Bookplates, Some American. By Clifford N. Carver 137
British Industries Fair, The 236
Burton, The Death of William S. 178

Chinese Enamelled Plate (Lady with a Lute) ... 157
Closing of National Museums and Picture Galleries, The 175
COLLECTIONS.
Lane's, The late Sir Hugh, Pictures. By Selwyn Brinton, M.A. 63
Connoisseur Bookshelf... ... ... 41, 103, 161, 227
Crucifix, Antique 158
Current Art Notes (*for Items, see under* EXHIBITIONS, ETC.) 52, 115, 175, 233

Dickens and Handel MSS. at the British Museum... 157
Discoveries in East Anglia, Some Curious... ... 37
Discoveries, Some further Curious 159
"Dock Forgery" at the Birmingham Art Gallery... 160

Elizabethan Brass Weight 216
Embroideries in the Possession of St. John's College, Oxford. By M. Jourdain 27
ENGRAVINGS, PRINTS, ETC.
Print Collection, A. Illustrating the Field Sports of Europe. By A. Thompson ... 11, 77
EXHIBITIONS AND GALLERIES.
Colnaghi and Obach, Messrs.
Eighteenth-century Drawings 233
Modern Original Drawings 57
Dowdeswell Galleries. Modern Art 234
Fine Art Society. Cartoons by Louis Raemackers, and Drawings of Gallipoli by Norman Wilkinson 57
Goupil Gallery. London Group, The 58
Graves Galleries. Portraits by Princess Mary Eristoff 178
Leicester Galleries.
"Germany at Work": Mr. Joseph Pennell's Exhibition 237
Paintings and Etchings by the Artists' Rifles... 179
Senefelder Club, The 55
London Salon 234
National Portrait Society 231
New English Art Club, at the Suffolk Street Galleries 52
Pastel Society, The 115
Royal Society of Painter-Etchers... 177

Fans, Some Old English Printed Paper 141
FURNITURE.
Art of the Cofferer, The. II.—Decoration. By Fred Roe, R.I. 123
Elizabethan Oak Buffet 177
French Console Table 101
Gay's Chair 40

Glass Stoup 159

LACE AND NEEDLEWORK. PAGE
Embroideries in the Possession of St. John's College, Oxford. By M. Jourdain ... 27
Stark Sampler, The... 34
Lane's Collection, The late Sir Hugh. By Selwyn Brinton, M.A. 63
Latten (or Waggon) Bells. By Maberly Phillips, F.S.A. 214

Medallion by Alfred Drury, A.R.A., A 238
Military Curios. By Ronald Clowes 20
Model of an Old Pedlar Woman 38

Naval and Military Heroes in English Pottery. By G. Woolliscroft Rhead 183
Notes 34, 100, 153, 214
Notes and Queries 32, 91, 157, 210

Pewter, Old 38
PICTURES AND DRAWINGS.
"Cupid's Forge." By Collier Smithers 179
Flemish Paintings at Brighton, Two 101
Lane's Collection, The late Sir Hugh. By Selwyn Brinton, M.A. 63
Melbourne Art Gallery, Purchase of Mr. John Lavery's "In Morocco" 117
Modern Paintings at Edinburgh 38
National Gallery of Melbourne, The 217
New de Hooch for the National Gallery, A ... 235
Oxenden Collection, The 40
Topical Picture, A: "The Sinking of the *Lusitania*." By Mr. T. M. Hemy ... 118
Plate Notes 51, 101, 160, 220
Plate of the City Companies of London. By P. H. Ditchfield, M.A., F.S.A.
Part I.—The Worshipful Company of Barbers... 3
Part II.—The Fishmongers' Company 194
PORCELAIN AND POTTERY.
"Adam and Eve" Earthenware Dishes. By Frank Freeth, M.A.... 87
Chelsea-Derby Vases, Pair of 100
China Marks: Nantgarw Porcelain 102
Figure of Falstaff 102
Naval and Military Heroes in English Pottery. By G. Woolliscroft Rhead... 183
Print Collection, A: Illustrating the Field Sports of Europe. By A. Thompson ... 11, 77

Ravenscourt Park, Historical... 34
Red Cross Sale, The 237
Roman Candlestick, A... 157
Ruck, Mr. Arthur 179

Sale Room, In the 38, 94, 168, 220, 223
Saxon Art ("The Arts in Early England," by Professor G. Baldwin Brown, M.A. Reviewed) 148
Shakespeare's Birthplace, The Pictorial History of. By Henry C. Shelley 203
SILVER AND PLATED WARE.
Plate of the City Companies of London. By P. H. Ditchfield, M.A., F.S.A.
Part I.—The Worshipful Company of Barbers 3
Part II.—The Fishmongers' Company... ... 194
"Whistling" Tankard 34
Stamp Collecting 171, 219

War Discoveries 160
Warning to Collectors, A 176

ILLUSTRATIONS

ARCHITECTURE. PAGE

"Gothic Architectnre." Roof at Wymondham Church 228
Semur-en-Auxois 229
Armorial Chimneypiece, Tattershall Castle... ... 40
Arms of the Worshipful Company of Barbers ... 10

ARTISTS AND ENGRAVERS.

Allingham. Harriot Mellon. By Ridley ... 103
Baldrey, John. Cecilia. After John Hoppner, R.A. 221
Barlow, F. "Feasant Hawking" 80
Bol, Hans. Partridge Shooting and Partridge Hawking 78
Bnck, Adam. Miss Bloomfield 235
Bunbury, H. W. Lady and Child, A 237
Caffieri, J. J. Mdme. Du Barry: Bust in Terra-Cotta 161
Carriera, Rosalba. Portrait of a Girl 155
Chardin. Dead Game 73
Collins, W., R.A. Rnstic Children 173
Constable, John. Flatford Mill 118
Cranach, Louis, the Elder. Emperor Charles V. Shooting Stags 16
Cruikshank. Napoleon's Carriage Arriving at the London Museum 21
Debucourt, P. L. (By and After).
La Main 122
La Rose 145
De Witt. Church Interior 68
Drouais, François. Scholar, The 182
Durer. Illustration to Page out of Emperor Maximilian's Prayer Book 12
Franco, G. Venetian Noblemen Shooting Wild-fowl on their Lagoons 77
Gainsborough, Thos.
Colonel Johnson 69
Duchess of Cumberland 75
Mrs. King 71
Galle, Cornelius. Men in Armour hunt Bears. After Stradanus 19
Gauthier-Dagoty. Mdme. Du Barry 163
Gobert, Pierre. La Princesse de Conti 231
Goya, F. Portrait of a Woman 67
Greuze, J. B.
Boy with Dog 191
Head of a Child 66
Hoin, C. Nina, ou la Folle par l'Amour. By Janinet 201
Hoppner, John, R.A. Cecilia. By John Baldrey 221
Hume, David. By D. Martin, after A. Ramsay... 47
Janinet, F. Nina, ou la Folle par l'Amour. After Hoin 201
Kauffman, Angelica. Papirius and his Mother... 35
Latour. Madame de Pompadour... 135
Lavery, John. In Morocco 117
Lawrence, Sir Thos. Edward and Crawford Antrobus 113
Lebrun, Madame. Madame Vigée Lebrnn and her Daughter 115
Leney.
Mrs. Goodall as "Sir Harry Wildair" in "The Constant Couple." After Wilde 111
Mrs. Martyn as "Aura" in "The Country Lasses." After Wilde 111

ARTISTS AND ENGRAVERS—*continued.* PAGE

Martin, D. David Hume. After Ramsay ... 47
Millet, J. F.
Copse, The: Evening 56
Harvesters Resting, The... 43
Morland, George.
Cottage Family, The. By J. R. Smith ... 2
Milkmaid and Cowherd, The. By J. R. Smith 25
Rustic Employment. By J. R. Smith ... 62
Visit Returned, The. By W. Nutter... ... 85
Nutter, W. Visit Returned, The. After G. Morland 85
Parker, Harry. Ariadne 211
Partridge, Bernard. "Then Welcome Each Rebuff" 45
Pryse, G. Spencer. Portrait, A 52
Raeburn, Sir Henry. Charlotte Munro, of Craig-lockhart 13
Raemaekers, Louis. Letter, The: "We have gained a good bit . . ." 58
Ramsay, A. David Hume. By D. Martin ... 47
Rembrandt. Portrait of a Lady... 74
Ridinger. Pointing a Hare 83
Ridley. Harriot Mellon. After Allingham ... 103
Romney, Geo. Duchess of Gordon 95
Sesselschreiber, Gilg. Emperor Maximilian in his Suit of Armour 15
Smith, J. R.
Cottage Family, The. After George Morland... 2
Milkmaid and Cowherd, The. After George Morland 25
Rustic Employment. After G. Morland ... 62
Smithers, Collier. Cupid's Forge... 165
Soly, Arthur. Pearching the Pheasant 81
Stradanus (After).
Elephant Hunting by Troglodytes in Africa... 19
Men in Armonr hunt Bears. By Cornelius Galle 18
Titian. Portrait of Baldassare Castiglione ... 65
Van der Helst. Violinist, The 41
Van Dyck, Sir Anthony. Anna Wake 53
Van Goyen. Landscape 64
Van Serwonters, P. Dutch Hawking 78
Ward, W. Alinda. By and after 105
Wilde.
Mrs. Goodall as "Sir Harry Wildair" in "The Constant Couple." By Leney 111
Mrs. Martyn as "Aura" in "The Country Lasses." By Leney 111
Xavery, G. T. Dutch Skit on Falconry... ... 79

Bells, Latten or Waggon 214-216

BOOKPLATES, AMERICAN.

Bancroft, George 138
Beecher, Henry Ward 138
Carnegie, Andrew 140
Holmes, Oliver Wendell 139
Morgan, Late J. Pierpont 139
Roosevelt, Theodore 140
Taft, Ex-President 139
Van Dyke, Dr. Henry 140
Washington, George 137
Wilson, President 139

Index

PAGE

Brass Chandelier, Dutch, Seventeenth Century ... 239
Brass Weight, Elizabethan, in the Castle Museum, Norwich 217
Bronze Disk, with late Celtic Design in Repoussé... 50
Bust in Terra-Cotta of Mdme. Du Barry. By J. J. Caffieri 161

Chinese Enamelled Plate, with Lady playing Lute... 158
COINS.
James II. Gun Money ... ...* 23
Crucifix, Inlaid, from Naples... 159

Egyptian Inscribed Amulets 167
ENGRAVINGS, PRINTS, ETC.
Alinda. By and after W. Ward 105
Cecilia. By J. Baldrey, after John Hoppner, R.A. 221
Cottage Family, The. By J. R. Smith, after George Morland 2
De Saussure's "Descent from Mont Blanc in 1787" 84
Dutch Hawking. By P. Van Serwonters ... 78
Dutch Skit on Falconry. By G. T. Xavery ... 79
Elephant Hunting by Troglodytes in Africa. After Stradanus 19
"Feasant Hawking." By F. Barlow 80
Fox Tossing (published 1719) 82
Goodall, Mrs., as "Sir Harry Wildair" in "The Constant Couple." By Leney, after Wilde 111
La Main. By and after P. L. Debucourt ... 122
La Rose. ,, ,, ,, ,, ... 145
Lebrun, Mdme. Vigée, and her Daughter. By Mdme. Lebrun 115
Martyn, Mrs., as "Aura" in "The Country Lasses." By Leney, after Wilde... ... 111
Maximilian, Emperor, in his Suit of Armour. By Gilg Sesselschreiber 15
Mellon, Harriot. By Ridley, after Allingham ... 103
Men in Armour hunt Bears. By C. Galle, after Stradanus 18
Milkmaid and Cowherd, The. By J. R. Smith, after George Morland 25
Nina, ou la Folle par L'Amour. By F. Janinet, after C. Hoin 201
Partridge Shooting and Partridge Hawking. By Hans Bol 78
Pearching the Pheasant. By Arthur Soly ... 81
Prints illustrating Field Sports of Europe 11-20, 77-84
Rustic Employment. By J. R. Smith, after George Morland 62
Venetian Noblemen Shooting Wild-fowl on their Lagoons 77
Visit Returned, The. By W. Nutter, after George Morland 85
FANS.
"Conversation" Fan 147
Etched and Hand-coloured Fans 142
"New Dance" Fan, 1797 144
Osborne's Duck-hunting Fan, 1754 143
Seventeenth-century Continental Fan 143
Some Old English Printed Paper... 141
Theatrical Fan, "Romeo and Juliet," 1742 ... 141
FURNITURE.
Art of the Cofferer, The: Decoration. Examples of Coffers, etc. 123, 134
Chair in which the Will of Gay, the Poet, was found 40
Chest, Jacobean Oak 134
,, Sixteenth-century Marqueterie 132

FURNITURE—*continued.* PAGE
Coffer in Bosham Church, Sussex, Thirteenth Century 124
,, in Hindringham Church, Norfolk, late Twelfth Century 123
,, of N. Fares, *temp.* Henry VII. 127
Cupboards 128, 130
,, *temp.* Henry VII. 125
,, commencement Sixteenth Century ... 126
Elizabethan Oak Buffet 177
French Console Table 101

Glass Stoup 160
GOLD.
Lumulæ, Harlyn, Cornwall... 44
Grand Camée de France 107

MILITARY CURIOS.
Badges of Royal Dublin Fusiliers, Royal Fusiliers, Seaforth Highlanders, and Royal Regiment of Artillery 24
Gun Money, James II. 23
Model of old Pedlar Woman, at Colchester Museum 39

NEEDLEWORK.
Embroideries in St. John's College, Oxford.
Banner of Red Damask with Design in Gold, late Sixteenth Century 29
Cope of Blue Velvet with Embroidered Hood and Orphrey, early Seventeenth Century... 27
Stump-work, early Seventeenth Century ... 31
Sampler by Mrs. Jane Stark, Mother of the Artist 34

Pewter, Group of Old... 38
PICTURES AND DRAWINGS.
Antrobus, Edward and Crawford. By Sir T. Lawrence 113
Boy with Dog. By J. B. Greuze... 191
Castiglione, Portrait of Baldassare. By Titian... 65
Charles V., Emperor, Shooting Stags. By Louis Cranach, the Elder 16
Church Interior. By de Witt 68
Copse, The: Evening. By J. F. Millet... ... 56
Cumberland, Duchess of. By T. Gainsborough... 75
Cupid's Forge. By Collier Smithers 165
Dead Game. By Chardin 73
Du Barry, Mdme. By Gauthier-Dagoty... ... 163
Flatford Mill. By John Constable 118
Gordon, Duchess of. By George Romney ... 95
Harvesters Resting, The. By J. F. Millet ... 43
Head of a Child. By J. B. Greuze 66
In Morocco. By John Lavery 117
Johnson, Colonel. By Thos. Gainsborough ... 69
King, Mrs. By T. Gainsborough... 71
Landscape. By Van Goyen 64
Letter, The: "We have gained a good bit . . ." By Louis Raemaekers 58
Munro, Charlotte, of Craiglockhart. By Sir Henry Raeburn 13
Napoleon's Carriage Arriving at the London Museum. By Cruikshank 21
Papirius and his Mother. By Angelica Kauffman 35
Pointing a Hare. By Ridinger 83
Pompadour, Mdme. de. By Latour 135
Portrait, A. By G. Spencer Pryse 52
Portrait of a Girl. By Rosalba Carriera ... 155
,, ,, Lady. By Rembrandt 74

Index

PICTURES AND DRAWINGS—*continued.* PAGE

Portrait of a Woman. By Francisco Goya ... 67
Princesse de Conti, La. By Pierre Gobert ... 231
Rustic Children. By W. Collins, R.A. 173
Scholar, The. By François Drouais 182
"Then Welcome Each Rebuff." By Bernard Partridge 45
Violinist, The. By Van der Helst 41
Wake, Anna. By Sir Anthony Van Dyck ... 53

PLATES.

Alinda. By and after W. Ward... 105
Antrobus, Edward and Crawford. By Sir T. Lawrence 113
Ariadne. By Harry Parker 211
Bloomfield, Miss. By Adam Buck 235
Boy with Dog. By J. B. C. Greuze 191
Cecilia. By John Baldrey, after John Hoppner, R.A. 221
Cottage Family, The. By J. R. Smith, after George Morland 2
Cupid's Forge. By Collier Smithers 165
Gordon, Duchess of. By Geo. Romney... ... 95
King, Mrs. By Thos. Gainsborough 71
Lady and Child. By H. W. Bunbury 237
La Main. By and after P. L. Debucourt ... 122
La Rose. ,, ,, ,, ,, ... 145
Milkmaid and Cowherd, The. By J. R. Smith, after George Morland 25
Munro, Charlotte, of Craiglockhart. By Sir Henry Raeburn 13
Nina, ou la Folle par l'Amour. By Janinet, after Hoin 201
Papirius and his Mother. By Angelica Kauffman 35
Pompadour, Mdme. de. By Latour 135
Portrait of a Girl. By Rosalba Carriera ... 155
Princesse de Conti, La. By Pierre Gobert ... 221
Rustic Children. By W. Collins, R.A. 173
Rustic Employment. By J. R. Smith, after Geo. Morland 62
Scholar, The. By François Drouais 182
"Then Welcome Each Rebuff." By Bernard Partridge 45
Visit Returned, The. By W. Nutter, after George Morland 85
Wake, Anna. By Sir Anthony Van Dyck ... 53

PORCELAIN AND POTTERY.

"Adam and Eve" Earthenware Dishes... ...87, 89
Astbury Mug: The Taking of Portobello ... 187
Bellarmine, 1590: Tudor Roses 119
,, found at Fulham 119
Blue Wash Charger: The Old Pretender ... 192
Bow Statuettes.
General Wolfe 185
Marquis of Granby 184
Busts of George Washington 186, 187
Chelsea-Derby Vases 100
Doulton and Watts: Bust of Lord Nelson forming a Jug 189
Earthenware Bust of Napoleon as First Consul... 188
Figure of Falstaff 102
Group from the Willett Collection at Brighton Museum 60
Mansion House Dwarfs 180
Naval and Military Heroes in English Pottery ... 183

PORCELAIN AND POTTERY—*continued.* PAGE

Pratt.
Jug in the form of a Sailor 190
Plaque: Admiral Duncan 189
Ridgway, Ralph. Figure of Wellington... ... 192
Ruskin Pottery Vase 238
Salt-glaze Mug: The Taking of Portobello ... 187
Transfer Printed Jugs, Two Napoleon 188
Wood, Ralph. Duke of Cumberland 183
Wood and Caldwell.
Bust of Emperor Alexander 189
Figure of Britannia 193

Roman Candlestick dug up near Cambridge ... 157

Saxon Art, Examples of.
Brooches, Collection discovered at Szilagy Somlyo, 1889 151
,, Decorated Quoit 150
Silver Brooch from Bifrons... 149
Shakespeare's Birthplace.
1788—Etching by Col. P. de la Motte 203
1806—From Saunders's "Warwickshire Drawings" 205
1806—From Water-colour by D. Parkes... ... 205
1806—From Drawing by R. D. Wheeler... ... 206
1838—From Pencil Sketch by John Brandard... 267
1849—From a Daguerrotype 208
Interior of Birth-Chamber, 1839. From Pencil Sketch by John Brandard 208
Photograph of Birthplace as it is to-day... ... 209

SILVER AND PLATED WARE.

Elizabethan Silver-gilt Communion Cup, 1571 ... 218
Plate of the Fishmongers' Company.
Candlesticks and Salvers... 197
Cups 195
Doncaster Shield 200
Monteith Bowls, etc. 198
Rosewater Dish and Ewer 198
Rosewater Dish and Ewer, Allington and Tankards 196
Rosewater Dish and Tyrone Camp 197
Rosewater Dish, the Gift of Richard Symons, etc. 199
Plate of the Worshipful Company of Barbers.
Cup, Royal Grace, given by King Henry VIII. 4
Cup, Royal Oak, given by King Charles II. ... 5
Garlands, Master's and Upper Warden's ... 10
Loving-cups, Two Cromwellian... 7
Punch-bowl and Ladles 6
Rosewater Ewer, etc. 8
Spoons, Some Antique 9
"Whistling Tankard" 37
Stamp of the Fine Art Trade Guild... 59

STATUARY.

Ariadne. By Harry Parker 211

Tombstone of the Flavian Period 109

WOOD CARVING.

Art of the Cofferer, The: Decoration.
Atlas on Chest dated 1639 133
Panels 131-133
Types of Tudor Flowering 134

IN THE SALE ROOM

AUTOGRAPHS, ETC. PAGE

Shelley. Four-page Letter to T. L. Peacock ... 170
Swift. Letter to Benjamin Motte 170

ENGRAVINGS AND ETCHINGS.

Battoni, P. Reading Magdalen, The. By J. Pichler 224
Beauclerk, Lady Diana. Bacchus Reposing and Bacchus Triumphant. By M. Bovi and I. A. Minasi... 169
Bone, Muirhead.
Chiswick Mall 169
Demolition of St. James's Hall: Exterior ... 169
Distant Oxford 169
Fosse, Lincoln, The 169
Haystack, The 169
Leeds 169
Liberty's Clock 169
Masts, Lincoln, The 169
Moore's Yard, Cambridge 169
Stirling Castle 169
Bovi, M., and I. A. Minasi. Bacchus Reposing and Bacchus Triumphant. After Lady Diana Beauclerk 169
Boydell, J. Regnier Hansloe and his Wife. After Rembrandt 224
Cameron, D. Y. North Porch, Harfleur... ... 169
Collyer, J. Miss Farren 169
Cosway, R., and D. Gardner. Infancy and Fidelity. By C. White 169
Cousins, S. Lady Acland and Children. After Sir T. Lawrence 224
Dickinson, W.
Jane, Duchess of Gordon. After Sir J. Reynolds 224
Mrs. Pelham Feeding Chickens. After Sir J. Reynolds 224
Viscountess Crosbie. After Sir J. Reynolds... 224
Downman, J. Lady Elizabeth Foster. By C. Watson 169
Haig, Axel.
Mont St. Michel 169
Morning of the Festival 169
Quiet Hour, A 169
Hoppner, J.
Daughters of Sir Thos. Frankland. By W. Ward 224
Hoppner Children: Children Bathing. By J. Ward 224
Juvenile Retirement. By J. Ward 224
Lady Anne Lambton and Family. By J. Young... 224
Sophia Western. By J. R. Smith 224
Howard, F. Master Bunbury. After Sir J. Reynolds 169
Jacquet, J. "1807." After J. L. E. Meissonier 169
Jones, J.
Hon. Mrs. Beresford. After G. Romney ... 224
Miss Kemble. After Sir J. Reynolds... ... 224
Knight, C. Rosina. After T. Stothard... ... 169
Lawrence, Sir T. Lady Acland and Children. By S. Cousins 224
Meissonier, J. L. E. "1807." By J. Jacquet... 169

ENGRAVINGS AND ETCHINGS—*continued.* PAGE

Morland, George.
Cottagers. By W. Ward 224
Feeding the Pigs, and The Return from Market. By J. R. Smith 224
Fisherman's Hut. By J. R. Smith 224
Innocence Alarmed. By J. R. Smith, Junr.... 224
Turnpike Gate. By W. Ward 224
Warrener, The. By W. Ward 224
Owen, W. Roadside, The. By W. Say... ... 224
Pichler, J. Reading Magdalen, The. After P. Battoni 224
Rembrandt. Regnier Hansloe and his Wife. By J. Boydell 224
Reynolds, Sir J.
Jane, Duchess of Gordon. By W. Dickinson... 224
Lady Bampfylde. By T. Watson 224
Lady Caroline Montague. By J. R. Smith ... 224
Master Bunbury. By F. Howard 169
Miss Kemble. By J. Jones 224
Mrs. Pelham Feeding Chickens. By W. Dickinson 224
Viscountess Crosbie. By W. Dickinson ... 224
Romney, George.
Clavering Children, The. By J. R. Smith ... 224
Hon. Mrs. Beresford, The. By J. Jones ... 224
Mrs. Stables and Daughters. By J. R. Smith 224
Say, W. Roadside, The. After W. Owen ... 224
Smith, J. R.
Admiral the Earl of St. Vincent. After G. Stuart... 224
Clavering Children, The. After G. Romney... 224
Feeding the Pigs, and the Return from Market. After G. Morland 224
Fisherman's Hut. After Morland 224
Lady Caroline Montague. After Sir J. Reynolds 224
Mrs. Stables and Daughters. After G. Romney 224
Sophia Western. After J. Hoppner 224
Visit to the Grandfather, A. By W. Ward... 224
Smith, J. R., Junr. Innocence Alarmed. After G. Morland 224
Stothard, T. Rosina. By C. Knight 169
Stuart, G. Admiral the Earl of St. Vincent. By J. R. Smith 224
Tomkins, P. W. Mrs. Siddons 169
Ward, J.
Hoppner Children, The. After J. Hoppner ... 224
Juvenile Retirement. After J. Hoppner ... 224
Ward, W.
Cottagers. After G. Morland 224
Daughters of Sir Thos. Frankland. After J. Hoppner 224
Turnpike Gate, The. After G. Morland ... 224
Visit to the Grandfather. After J. R. Smith 224
Warrener, The. After G. Morland 224
Watson, C. Lady Elizabeth Foster. After J. Downman 169
Watson, T. Lady Bampfylde. After Sir J. Reynolds 224
Wheatley, F.
Cries of London. By Gaugain... 171
Cries of London, Set of. By Schiavonetti and others 224

Index

ENGRAVINGS AND ETCHINGS—*continued.* PAGE

White, C. Infancy and Fidelity. After R. Cosway and D. Gardner 169
Young, J. Lady Anne Lambton and Family. After J. Hoppner 224

FURNITURE.

Adam Side-tables 225
Anne, Queen. Table 94
Brand, Late Mr. E. E. Dispersal of Collection... 94
Cedar-wood Chest 170
Charles II. Day-bed... 225
Chinese Screens 225
Chippendale.
Bedstead 225
Cabinet 49
Chairs 225
Dressing-stool 225
Dressing-table 225
Mirror 225
Clock, by Wm. Hitchcock, Chard... 225
,, by Charles Bayles, London 225
Cromwellian Cabinet 94
Dancocks, Late Mr. G. W. Dispersal of Collection 94
Elizabethan Cupboard 94
Empire Suite... 225
English.
Lacquer Chest 225
Marqueterie Commode 94
Flemish.
Armoire 94, 225
Cabinet 225
Georgian.
Secretaire 94
Side-table 224
Hepplewhite.
Armchairs 225
Chairs 225
Jacobean.
Chairs 94
Cupboard 94, 97
Day-bed 225
Dresser 97
Louis XV.
Bonheur du Jour Table 94
Commodes 94
Cupboards, cylindrical 94
Secretaire 225
Tables 94
Writing-tables 94, 225
Louis XVI. Secretaire 170, 225
Mahogany Escritoire 224
Sheraton. Cabinet 94
Somerset, Late Hon. Katherine. Dispersal of Collection 94
Walnut Panels of Door 94
William and Mary Cabinets, Walnut ... 170, 224

JEWELLERY.

Davies, Late Miss E. J. Trehawke. Dispersal of Collection 226
Medals 170

OBJETS D'ART.

Alexandra's, Queen, Trousseau Handkerchief ... 170
Beadwork Jewel Box 226

OBJETS D'ART—*continued.* PAGE

Belgian Hotel de Ville, Gilt Model of 170
Chinese Painting on Glass... 226
Croydon Red Cross Sale 170
Enamel Portrait of Duchesse de la Vallière ... 170
Ivory Diptych, carved with Adoration of the Magi 99
Jade Carvings, Chinese. Disposal of late Mr. R. W. Raper's Collection 99
Louis XVI. Cut-glass Inkstand 99
Miniature. Napoleon. By Isabey 170
Snuff-box, enamelled Blue, Gold 170
Victoria, Queen. Pen and Ink Sketch of Princess Royal 170

PICTURES AND DRAWINGS.

Allingham, H.
Goat Chaise, The 97
Old Cottage at Shottermill 223
Alma-Tadema, Lady. Love's Curse 223
Alma-Tadema, Sir L.
Favourite Poet, The 98
In a Rose Garden 98
American Art Sale. Collection of late Hugo Reisinger, Dispersal of 171
Balfour, Late Mr. J. Lawson. Dispersal of Collection 97
Bayers, J. B., R.A.
At the Bull-fight 97
Meal at the Fountain, The 97
Bazzi, G. A. Holy Family, The... 223
Bellows, G. Morning Snow 171
Berchem, N. Hilly Landscape, A 169
Bigg, W. R., R.A. Feeding Pigeons 223
Bing, V. Dutch Auction, A 97
Bocklin, A. At Spring 171
Bonington. Low Tide 97
Bosch, School of Jerom. The Nativity and Adoration of the Magi 169
Botticelli, School of. Madonna and Child with the Infant St. John... 224
Boudin, L. E.
Beach at Etretat 171
Cherbourg 171
Boughton, G. H. Wandering Thoughts... ... 168
Bradley, Basil. Morning of the 12th August: Loch Earn, Perthshire 223
Brangwyn, Frank. Venice 171
Brauwer, A. Corn Doctor, The 169
Bright, H. Brodrick Bay, Arran... 97
Brunery, F. Avere et Gourmand... 223
Bundy, Edgar, A.R.A. Regular Customers ... 223
Callow, W.
Verona 223
View of Plymouth from the Citadel 168
Carter, R. H. Silver Mist Melting in Softest Light 97
Cazin, J. C.
Harvesters 171
L'Octroi d'Issy 171
Chase, Wm. English Cod 171
Chierici, G. Widow's Dinner, The 97
Chretien, R. L. Confidences 38
Cole, George. Farmstead, A 97
Cooper, T. S., R.A. Two Cows and a Flock of Sheep in a Meadow... 223

PICTURES AND DRAWINGS—*continued.* PAGE

Collier, Hon. John. Lewis Waller, in the character of "M. Beaucaire"... 168
Corot, J. B. C. Les Environs de Beavais ... 171
Creswick, T., R.A. Evening Hour, The... ... 97
Cuyp, B. St. Peter... 97
Davis, R. B. Breaking Cover 169
Degas. Danseuses 171
De Hoog, Bernard. Feeding Baby 38
De Jongh, L. Interior of an Apartment, The ... 223
De Loutherbourg, P. J., R.A. Distant Hailstorm coming on, etc. 169
De Wint, P. Common Scene, A... 97
Diaz (De la Pena). Enfant au Chien 171
Downman, John.
John Thos. Henry Somerset and Fitzroy James Somerset 97
Lady Charlotte Villiers 97
Dupré, J. Storm, The 171
Elsley, A. J. Time to get up 223
English School, Early. Portraits of two Children of the Harrison Family 223
Etty, W., R.A. Venus and Cupid 169
Fantin Latour, H.
Flowers in a Glass Vase... 98
Peaches and White Grapes on a Plate... ... 98
Peaches, Purple Grapes and Greengages ... 98
Farquharson, J., R.A. In the Warmth of Summer Days 97
Fisher, Mark, A.R.A. Shady Pastures 168
Fortuny, M. Moorish Courtyard, A 223
Foster, Birket.
Cottage near Ballater 97
Cottage Scene with two Children 97
Landscape with Cottage and Cows 97
Perth 97
Wandering Minstrels, The 97
Fragonard. Portrait of a Lady seated in a Garden 223
Fraser, Alex., R.S.A. Haunt of the Kingfisher... 38
Frith, W. P., R.A. For Better, For Worse ... 97
Frouberg, L. Ballet Girl 171
Gainsborough, T. Charles Frederick Abel ... 168
Gilbert, Sir J., R.A. Rear-guard of an Army... 97
Glendenning, A. A., Junr. Tuilleries Gardens, The 224
Goodall, F., R.A. Rachel and her Flock ... 97
Grob, Conrad. Travelling Mountebank, A ... 97
Greuze, J. B. Head of a Boy 223
Guardi, F.
Landing on the Lagoons, Venice, A 223
Piazetta of St. Mark's, Venice 224
Haden, Sir F. S. Sunset in Ireland 171
Harlamoff, A. Sister and Mother Both... ... 97
Hartmann, C. Instruction 97
Harvey, Late Sir George, P.R.S.A. Dispersal of Collection 169
Hasenpflug, C. Cloisters at Halberstadt: Winter Sunset... 97
Hassam, C.
Brooklyn Bridge in Winter 171
Leda and the Swan 171
Sunset 171
Heaphy, T. Portrait of a Lady wearing a Black Silk Dress 97

PICTURES AND DRAWINGS—*continued.* PAGE

Herring, J. F., Senr. Stable Interior 97
Hillingford, R. Battery going into Action ... 97
Hine, H. G. Cliffs at Holywell, near Eastbourne 97
Holl, Frank. Going Home 97
Holland, J. Rialto, Venice, The... 97
Hook, J. C., R.A.
Fishing by Proxy... 97
Sardine Fleet, Coast of Normandy 97
Hope, R. Portfolio, The 38
Hunt, Walter. Puss at Bay 97
Hurt, L. B. Highland Scene 98
Israels, J. Alone 171
Joanawitch, P. On Guard 38
John, A. E. Girl on Welsh Mountain 171
Jongkind, J. B. Marine 171
Keith, W. Mount Shasta, Calif 171
King, Yeend. Farm Stream, A 223
Lancret. Garden Scene, A 223
Langley, W. Mending the Sail 223
La Touche, G. Petit Souper 171
Lawrence, Sir Thomas.
Lady Burghersh and Child 97
Mr. George Wolff... 168
Portrait Group of Hon. Mrs. Bagot and Others 97
Portrait-sketch of Lord Fitzroy Somerset ... 97
Leeming, Late Mr. Chas. Dispersal of Collection 224
Leibe, W. Actor 171
Lewis, J. F., R.A. Sultana, The... 98
Liebermann, M.
Nordwijk 171
Polospiel 171
L'Hermitte, L. A. Harvesting 171
Luini. St. Catherine 223
Macbeth, R. W., R.A. Lincolnshire Gang *and* Potato Harvest in the Fens 223
McTaggart, W., R.S.A.
Springtime 38
Venturing 38
MacWhirter, J., R.A. Autumn Floods, Inverness-shire 97
Maris, J. Young Artist, The 171
Maris, W. Ducks 171
Martin, David.
Archibald Keir, Esq. 169
Gentleman of the Keir Family... 169
Lady of the Keir Family (2) 169
Master of Frankfort, The. Madonna and a Child with an Angel 224
Master of the Death of the Virgin. Madonna and Child Enthroned with St. Joseph... ... 224
Mauve, A. Bleaching 171
Ménard, R. Dryades 171
Metcalf, W. L. Dogwood Blossoms 171
Millais, Sir J. E., P.R.A. Idyll of 1745, An ... 98
Minderhout, H. Van. Town on a Frozen River 224
Molenaer, J. M.
Card-Players, The 224
Interior, An, with Peasants Merrymaking ... 169
Monet, C.
Etretat: Sunset 171
Waterloo Bridge 171
Moore, Henry, R.A. Squall, A 98

PICTURES AND DRAWINGS—*continued.* PAGE

Morris, P. R., A.R.A.
- Heir of the Manor 98
- Michaelmas 98

Murphy, J. F. Landscape 171
Nasmyth, P. Rough Road, A 98
Netscher. Portrait of the Countess of Portland 223
Nicol, Erskine, A.R.A. Waiting for the Train... 98
North, J. W., A.R.A. Summer Waters... ... 168
O'Neill, G. B. Young Artist, The 98
Opie, J. Portrait of Anne Rogers 223
Orchardson, Sir W. A. Four Generations ... 168
Phillip, J., R.A. Winnowing the Corn 98
Pissarro, C.
- Femme à la Chèvre 171
- La Place de la Republique, Rouen 171

Potter. Farmstead, A 168
Poynter, Sir E. J., P.R.A.
- Ionian Dance, The 168
- Queen of Sheba's Visit to King Solomon, The 98

Rae, Henrietta R. Elaine Guarding the Shield of Lancelot 223
Raffaelli, J. F.
- Bain de Mer, Treport 171
- Cathedral, A, Northern France... 171

Rembrandt School.
- Old Lady, An 168
- Portrait of Rembrandt 168

Renoir, F. A.
- La Baigneuse 171
- Young Girl, A 171

Riviere, Briton, R.A.
- King on the Causeway 97
- Midsummer Night's Dream 97
- When our Gudeman's Awa' 98

Roberts, David, R.A. Piazzetta of St. Mark's, Venice, The 98
Roelofs, W., and E. Verboeckhoeven. Loch Leven 97
Sadée, Ph. Shrimpers, The, Scheveningen ... 97
Sadler, W. Dendy.
- In the Camp of the Amalekites... 98
- Widow's Birthday, The 98

Sartorius. Hunting Subjects 168
Schloesser, C. Breakdown on the Road, A ... 168
Schuer, C. Fruit 171
Schweickardt, H. W. Frozen River Scenes ... 223
Seghers, Gerard. Peter denying Christ 224
Shayer, W.
- Cattle at a Stream 98
- Scene on the Sussex Coast 223

Shayer, W., Senr.
- Coast Scene 223
- Peasants 98

Shee, Sir M. A. Portrait of a Boy 168
Signorelli, Luca. Virgin and Child 223
Sims, Charles, R.A.
- Bacchus and Ariadne 223
- Cupid Captive 223

Sisley, A. Noyer à Veneux-Nadon 171
Smith, Late Rev. A. E. Clementi. Dispersal of Collection 97
Smythe, L. P. April Bloom 97
Snyders, F. Dogs attacking Stags 171

PICTURES AND DRAWINGS—*continued.* PAGE

Somerset, Late Hon. Katherine. Dispersal of Collection 108
Sorolla of Bastida. Water Joy 171
Steen, Jan.
- Backgammon Players 224
- Interior of a Barn 224

Stone, Marcus, R.A. Good Friends 168
Syer, J. In the Woods 223
Thaulow, F.
- Scene in Venice 171
- Winter Scene, Norway 171

Thoma, H. Noon Hour 171
Thorne-Waite, R. Strayed Cattle 98
Topham, F. W. Welsh Spring, A 98
Trübner, W. Landscape 171
Turner, J. M. W., R.A. Tide Coming In ... 97
Twachtman, J. H.
- Waterfall, The, Yellowstone Park 171
- Wild Cherry Tree 171

Unknown.
- Lord Raglan in Uniform 97
- Portrait of a Child 223
- ,, of John Sheldon 168

Van der Neer, A. Frozen River Scene, A ... 168
Van Goyen, J.
- Landscape with Lime-kilns 224
- River Scene, A 169

Varley, J. "Mountains on whose barren breasts . . . " 97
Verboeckhoven, E. Sheep in Landscape ... 168
Verheyden, J. H. View of Amsterdam... ... 224
Von Lenbach, Prof. Ecstasy 171
Von Uhde, F. K. H. Girl Reading 171
Waller, S. E., R.I. Hopes and Fears 168
Waugh, F. J. Sea and Foam 171
Weir, J. A. Mid-day 171
Wheatley, F. Rat-trap, The 168
Whistler. Forge 171
Wigan, Late Sir F., Bart. Dispersal of Collection 97
Willis, H. B. Cattle Watering 97
Wimperis, E. M. Arundel Castle from the Arun 224
Wood, W. Portrait of the Hon. Mrs. Pole ... 97
Wouvermans, P. Meet of a Hawking Party ... 169
Zorn, A.
- At Piano 171
- Bather, The 171
- Edo 171
- Interior of a Parisian Omnibus... 171
- Peasant Girl 171
- Toast 171
- Zorn and his Model 171

Zügel, H. J.
- Country Folk coming from Market 171
- Oxen 171
- Sheep going to Pasture 171
- Sheep Homeward Bound 171

PORCELAIN AND POTTERY.
- Bow. Candlesticks 170, 226
- Bristol. Group, White-glaze 98
- Chelsea.
  - Candlesticks 226
  - Figures 225, 226

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Index

PORCELAIN AND POTTERY—*continued.* PAGE

Chinese.
Dolphins ... 98
Ewers ... 99
Kang-He Dishes ... 99, 226
,, Ewers and Covers ... 99
,, Figures ... 226
,, Vases ... 99, 226
Kang-Hsi Vase ... 226
Kien-Lung Dishes ... 99
,, Jardinières ... 99
Nankin Bottles ... 99
,, Vases ... 99
Vases ... 99, 226
Coalport Dessert Service ... 226
Crown-Derby Inkstand ... 226
Dancocks, Late Mr. G. W. Dispersal of Collection 99
Dresden.
Group ... 226
Snuff-boxes ... 169, 170
Hispano-Mauro.
Dish ... 226
Jar and Cover ... 170
Höchst Group ... 226
Lambeth Delft Pill Slab ... 225
Lowestoft Coffee Cup and Saucer ... 226
Minton Vases ... 225
Nantgarw. Dessert Service ... 170
Salt-glaze Teapot ... 225
Sèvres.
Dish ... 225
Figure ... 98
Plateau ... 225
Tea-set ... 98
Somerset, Late Hon. Katherine. Dispersal of Collection ... 108
Spode Dinner Service ... 226
Staffordshire. Toby Filpot Jug. By Ralph Wood 170
Worcester.
Bottles ... 99
Canister and Cover ... 99
Cup and Saucer ... 98
Dishes ... 99
Jardinières ... 226
Jug ... 170
Tea-service ... 98
Vases ... 99

SILVER.
Candlesticks, 1757 ... 169
Cream Jug, 1764 ... 169
Mustard-pot, 1787 ... 169
Peg-tankard, Danish, 1672 ... 169
Potato-ring, Irish, 1772 ... 169
Spoon, James I., Maidenhead, 1605 ... 169
Spoons, Seal Top, Charles II. ... 169
,, ,, Commonwealth ... 169
,, Slip Top, Charles I., 1637 ... 169
Tobacco-box, Queen Anne ... 169

STAMPS.
Bangkok, 1882 ... 220
Barbadoes.
1870 ... 220
1873 ... 220
Belgium, 1850 ... 220
British Columbia, various ... 220
British Guiana, 1852 ... 39
British East Africa and Uganda, 1906 ... 220
Cameroons, 1915 ... 39, 172, 220
Canada.
1852-7 ... 39
Various ... 220

STAMPS—*continued.* PAGE

Cape of Good Hope.
"Triangulars" ... 172
1855 ... 220
Ceylon.
1855-9 ... 39
1857-8 ... 39
1908-11 ... 38
Various ... 172, 220
Chamba, 1904 ... 38
China: Tientsin ... 220
France, 1870 ... 220
German New Guinea, surcharged: "G.R.I." ... 172
Gibraltar.
1903 ... 38
1908 ... 38
1911 ... 220
Various ... 172, 220
Great Britain.
1840 ... 172, 220
"I.R." and "O.W." Officials ... 39, 220
Grenada, 1904-6 ... 38
India, 1854 ... 39
Lagos.
1884 ... 172
Various ... 220
Levant, 1887 ... 220
Martinique, 1888 ... 220
Mauritius.
1859 ... 38
Various ... 172
Natal, 1908 ... 38
New Brunswick, various ... 220
New South Wales, "Sydney View," 1850 ... 39, 171
New Zealand, various ... 220
Nova Scotia, various ... 220
Nyasaland, 1896 ... 39
Panama, 1906 ... 220
Patiala, 1891 ... 220
Portugal.
1853 ... 39
Various ... 220
Portuguese Indies, 1871 ... 39
Queensland, 1860 ... 171
St. Vincent, 1915 ... 220
Straits Settlements.
1904-6 ... 39
Various ... 220
Togo, various ... 38, 39, 220
Trinidad, various ... 220
Turkey, 1863 ... 39
Wurtemburg, 1879 ... 220
Zululand, various ... 172, 220
Zurich, various ... 220

TAPESTRY, ETC.
Anne, Queen, Needlework Carpet ... 98
Brussels Panels ... 98
English.
Embroidered Hangings ... 226
Tapestry Panel ... 98
Flemish Panels ... 98, 170, 226
Ispahan Rug ... 226
Persian Silk Rug ... 226

THEATRICAL RELICS.
Collection of late Mr. Lewis Waller, Dispersal of 170

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CONTENTS.

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PAGE

THE PLATE OF THE CITY COMPANIES OF LONDON. PART I.—THE WORSHIPFUL COMPANY OF BARBERS. By P. H. DITCHFIELD, M.A., F.S.A. (With nine illustrations) - 3

A PRINT COLLECTION: ILLUSTRATING THE FIELD SPORTS OF EUROPE. PART I. By A. THOMPSON. (With eight illustrations) - - - - - - - - - - - 11

MILITARY CURIOS. By RONALD CLOWES. (With three illustrations) - - - - - - 21

Continued on page VI.

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which are devoted to

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Most of the pieces are Hamptons' usual stock, being cleared at great reductions, but the present conditions, consequent upon the War, have afforded Hampton & Sons many opportunities of securing interesting articles of Antique Furniture at prices which, but for the War, would never have been possible.

The Antiques included in this Sale are, consequently, the best values in Antique Furniture that have ever been obtainable in their great January Sale.

O24. **Gentleman's Wardrobe,** fitted trays and drawers, very superior make.
Usual price £20 10 0
Reduced to £22 10 0

O17. Several **Sets of Fine Old Persian Armour,** consisting of helmet, shield, and armlet, the set of three pieces.
Usual price £3 15 0
Reduced to £1 17 6

O28. **8-day Grandfather Clock in Mahogany Case.**
Usual price £13 10 0
Reduced to £8 15 0

O90. **Fine 17th Century Wing Easy Chair,** covered in old red damask.
Usual price £18 10 0
Reduced to £13 10 0

O91. **4 ft. Mahogany Hanging Wardrobe.**
Usual price £18 10 0
Reduced to £12 10 0

O25. A very fine **Buhl and Tortoiseshell Louis XIV. Clock,** 38 in. high.
Usual price £50 0 0
Reduced to £25 0 0

O26. **Louis XVI. Mahogany Commode,** ormolu mounted and marble top.
Usual price £55 0 0
Reduced to £27 10 0

A large and varied selection of Bracket and Grandfather Clocks in Oak, Mahogany, Walnut and Marqueterie Cases, all greatly reduced.

O27. **A beautifully Carved Henry II. Oak Cabinet,** 3 ft. 6 ins. wide.
Usual price £89 10 0
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V.

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£20,000 worth of Antique Furniture, &c., will

These are not goods specially bought for sale purposes, but consist of our own High-class Stock of Genuine Antiques. Every piece has the original plain figure price on it, from which 5/- in the £ discount will be allowed. With our well-known reputation for Genuine Antiques at commercial prices, this Sale will provide the most remarkable opportunity for securing

EXTRAORDINARY BARGAINS.

No Catalogue can be issued, as the articles are far too numerous to describe. We advise an early and personal visit. Goods cannot be reserved or sent on approval; it is understood purchases are for cash.

Finely Carved Old Oak Cabinet, in perfect condition.
7 ft. 9 in. high by 3 ft. 10 in. wide.

Sale price	£16 : 10 : 0
Less 25 %	£ 4 : 2 : 6
	£12 : 7 : 6

Set of seven Old Mahogany Ladder-back Chairs in Morocco.

Sale price	£21 : 0 : 0
Less 25 %	£ 5 : 5 : 0
	£15 : 15 : 0

Old Welsh Oak Dresser, 6 ft. 3 in. wide.

Sale price	£13 : 10 : 0
Less 25 %	£ 3 : 7 : 6
	£10 : 2 : 6

Set of eight small and two arm Old Chippendale Chairs in Morocco.

Sale price	£68 : 0 : 0
Less 25 %	£17 : 0 : 0
	£51 : 0 : 0

Old Empire Rosewood Cabinet, 3 ft. 6 in. wide by 2 ft. 10 in. high.

Sale price	£9 : 9 : 0
Less 25 %	£2 : 7 : 3
	£7 : 1 : 9

Set of eight small and two arm Old Chippendale Chairs in Morocco.

Sale price	£68 : 0 : 0
Less 25 %	£17 : 0 : 0
	£51 : 0 : 0

Several other Sets in stock.

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ıred during January at 5/= in the £ off marked prices

enuine old William and Mary Marqueterie Chest 3 ft. wide by 3 ft. 2 in. high.

Sale price	£15	10	0
Less 25 %	£ 3	17	6
	£11	**12**	**6**

Old Portuguese Red Lac Cabinet on Stand with fall front enclosing drawers, 2 ft. 4 in wide by 3 ft. 6 in. high.

e price	£25	0	0
s 25 %	£ 6	5	0
	£18	**15**	**0**

At the time of going to press we have a large quantity of Welsh and Shropshire Oak Dressers, Gate-leg Tables, Buffets, Coffers, and Bread Cabinets.

Several fine pieces of Queen Anne Furniture, Bureau Bookcases and Chests on stands, old Queen Anne Bracket and Grandfather Clocks.

An exceptionally fine old Chippendale Chimney Clock, in original condition, with masonry work base.

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This sale should be particularly interesting to the Connoisseur and Collector.

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Sale price	£18	10	0
Less 25 %	£ 4	12	6
	£13	**17**	**6**

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Sale price	£21	0	0
Less 25 %	£ 5	5	0
	£15	**15**	**0**

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CONTENTS—*continued from Page VI.*

PLATES.

THE COTTAGE FAMILY. By J. R. Smith, after George Morland - - - *Frontispiece*

CHARLOTTE MUNRO, OF CRAIGLOCKHART. By Sir Henry Raeburn - - - *page* 13

THE MILKMAID AND COWHERD. By J. R. Smith, after George Morland - - ,, 25

PAPIRIUS AND HIS MOTHER. By Angelica Kauffman - - - - - - - ,, 35

"THEN WELCOME EACH REBUFF." By Bernard Partridge - - - - - - ,, 45

ANNA WAKE. By Sir Anthony Van Dyck - - - - - - - - - - - ,, 53

OFFICER OF THE 17th LANCERS. By L. Mansion and L. Eschauzier - - - *on Cover*

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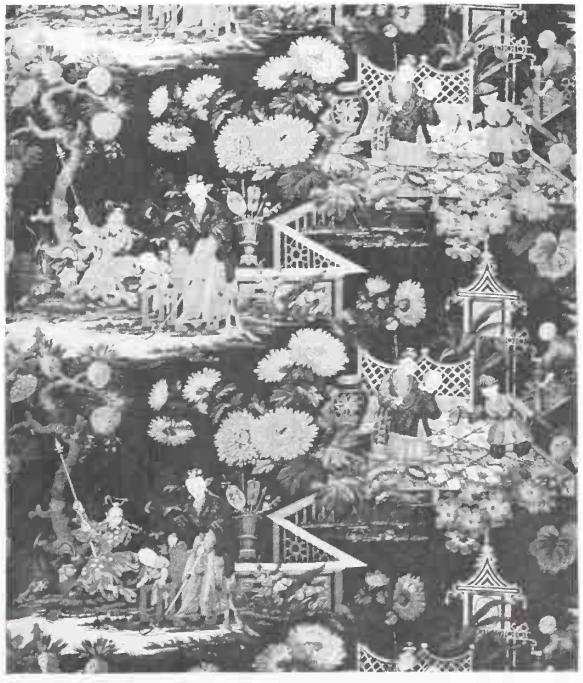

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Set of fine old Mahogany Chairs, Sheraton type, comprising 6 small Chairs and 2 Armchairs, covered in gold colour stamped velvet. In present condition, much below their value
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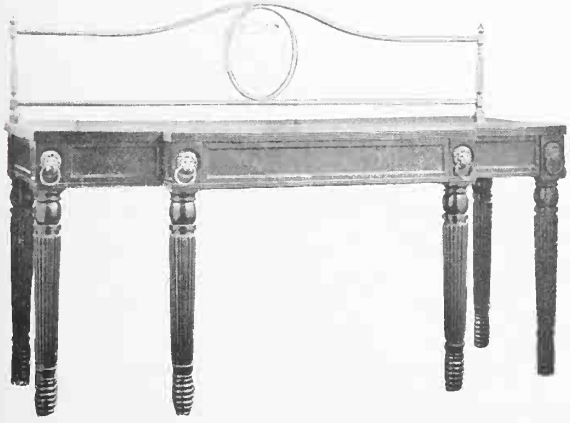
Old Oak Chest of Drawers, mitred front with initials, A. F., 3 ft. 1 in. long, 2 ft. 9 in. high. Special value,
Sale Price, **£3 . 10 . 0**

Fine carved oak Cupboard, 6 ft. 10 in. high, 4 ft. 1 in. wide, on cornice 4 ft. 8 in.; fitted one shelf and one tray.
Sale Price **£12 . 10 . 0**

Old Mahogany Chest of Drawers, 3 ft. 1 in. wide, 2 ft. 9 in. high.
Sale Price **£3 . 3 . 0**



Old Mahogany Sheraton design Sideboard, 6 ft. 6 in. wide, fitted with one drawer in centre, in present state very special bargain.
Sale Price, **£12 . 10 . 0**

Old Chest, fitted with drawers below; size, 4 ft. 6 in. wide, 3 ft. 4 in. high. Offered in present condition. Remarkable bargain Sale Price, **£4 . 10 . 0**

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WEDGWOOD.—An early copy of the Portland Vase, black ground, white cameo decoration. Height, 10 inches. On silvered glass circular plateau, with gilt metal tripod to reflect head of Barberini beneath. A very fine specimen. Sale price **£10 0 0**

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JAPANESE TSUBA of gold lac, very finely inlaid with subjects in pearl, ivory, jade, and coloured stones, in silver rim. A most remarkable specimen. Sale price **£7 10 0**

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See page II.

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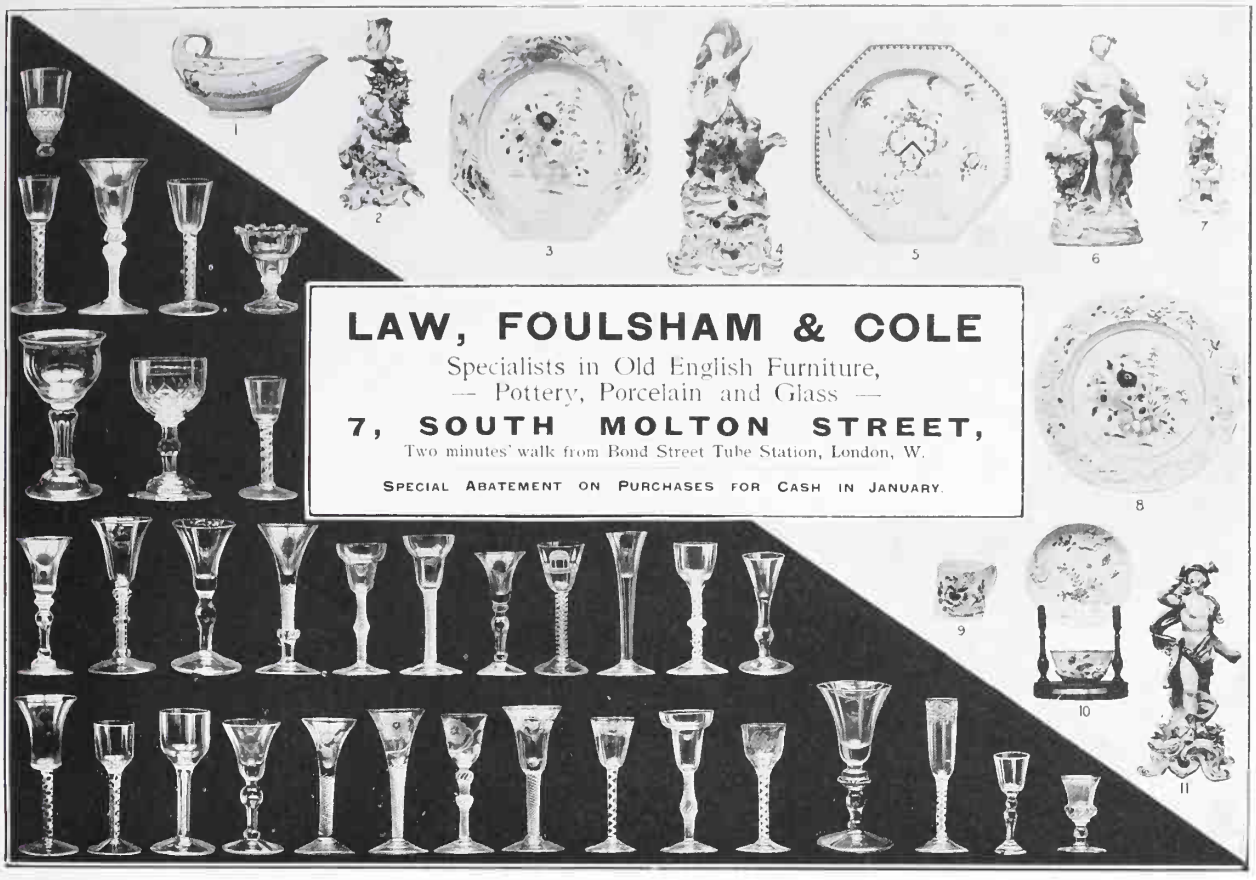

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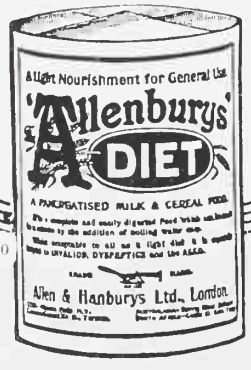

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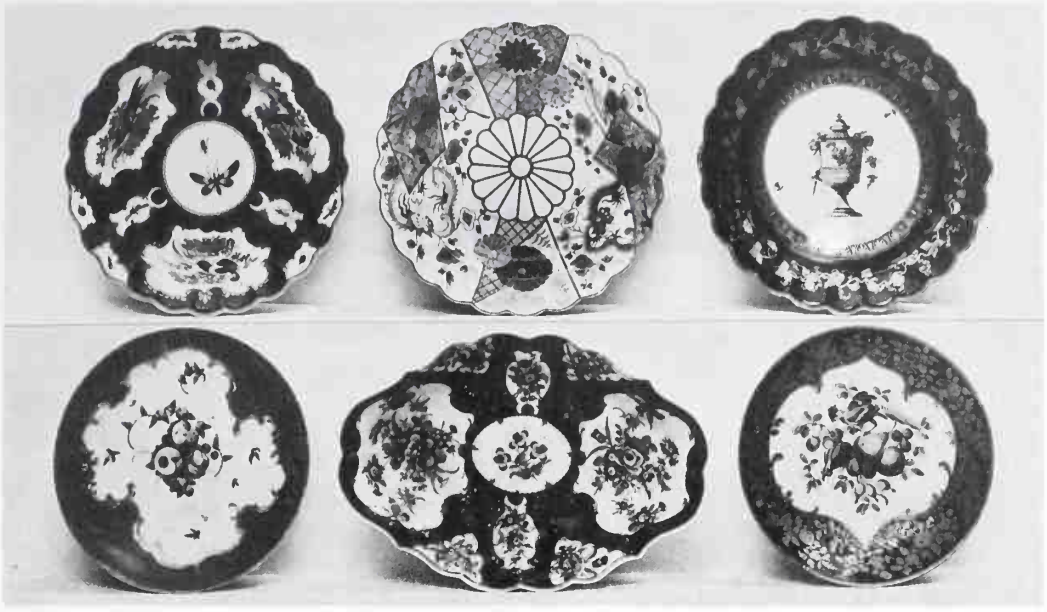

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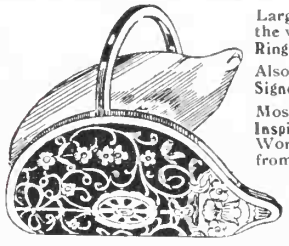

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The Plate of the City Companies of London Part I.—The Worshipful Company of Barbers. By P. H. Ditchfield, M.A., F.S.A.

The city companies of London are lineally descended from the ancient mediæval guilds and fraternities, which were the guardians of the industries of the metropolis, the promoters of a sense of brotherhood and kindly feeling, the originators of civic government, and the dispensers of charity. Although their history presents many features of absorbing interest, we are now only concerned with the treasures which they have amassed during their long careers, extending over many centuries, the gifts of gold and silver which generous brothers of the fraternities have bestowed upon them, feeling sure that when at their feasts they passed round the loving-cup, or used a mazer or a rosewater dish, they would remember the kindly donor of the plate and glance affectionately at his portrait which adorns the walls of the old hall. When we visit the ancient homes of these great societies, we are struck by their magnificence and their interesting associations. Portraits of old city worthies and royal benefactors gaze at us from the walls and link our time with theirs, when they, too, strove to uphold the honour of their guild and benefit their generation. Turning down some little street or alley and entering the portals of one of their halls, we are transported at once from the busy throng and din of modern London into a region of old-world memories which has a fascination that is all its own, and are well rewarded for our pains.

Although the companies have so ancient a lineage, and in spite of the custom of generous donors to present silver cups and tankards and other treasures to their guilds, we must not expect to find a great store of old plate in every company's chest. Though many of them are rich now, history shows that they have passed through hard and strenuous times, when the *res angusta domi* pressed heavily on the finances of the corporations, and they have occasionally been compelled to sell a large portion of their valuables in order to make both ends meet. Thus at the time of the Reformation much of their property that was held for what an extortionate king and his greedy ministers were pleased to call "superstitious uses" was seized, and in most cases redeemed at a considerable cost. In times of national peril the companies were always ready to come forward and help by their purse and their possessions. Stuart kings pillaged them by means of forced loans, and they had to pawn or sell again. The Ulster Plantation scheme was costly. The Great Fire destroyed nearly all their London houses and halls, and for a long period crippled their resources. During the seventeenth century their financial position was in a very low state, and more plate was sold. It was not until the great rise in the value of house property and land in London set in during the last century that they began to recover from their embarrassment. Their revenues have increased enormously, and enabled them to carry on and enlarge their charitable work and to preserve their treasures. Some of these we are permitted to examine.

The first hall we visit is that of the Worshipful Company of Barbers, or Barber-Surgeons, as it was formerly termed. It is curious to find the art of

barbery and the practice of surgery thus combined, and it was not until the Act of 18 George II., chap. 15, that the connection was severed. The Barbers' Guild was in existence in 1308, but it had no charter of incorporation until 1462, when King Edward IV. granted one. The Fraternity or Guild of Surgeons was coeval with that of the Barbers, and was a rival institution, the two bodies often quarrelling. By the charter they were united, and remained so until 1745. It would be interesting to follow their history, but space only allows me to describe their treasures.

The hall in which they are enshrined fortunately escaped the Great Fire, and has a stone front designed by Inigo Jones in 1634. It was formerly of much larger extent, and the court-room and a few other chambers are all that remain of a much larger building. There is an interesting doorway with a door-head of carved woodwork showing armorial

THE ROYAL GRACE CUP, GIVEN BY KING HENRY VIII.

bearings and grotesque figures, dated 1671. Happily the Great Fire spared the hall. In the corridor is a list of Masters of the Company written on vellum, and mounted in an old panelled oak triptych. This list begins with the date 1308, and bears witness to the venerable ancestry of the guild. It possesses many charters granted by successive kings of England, an ancient vellum book of ordinances, and other interesting and valuable documents, several of which are important works of art, with portraits of the royal donors and splendid seals. Many of these are in excellent preservation, with the exception of one which has been gnawed by rats.

THE ROYAL OAK CUP, GIVEN BY KING CHARLES II., 1676

The Barbers' Company is fortunate in having preserved a goodly store of plate, of which any corporation might be proud. They do not possess now all the treasures that once were theirs. Their records tell of many gifts of standing cups, bowls of

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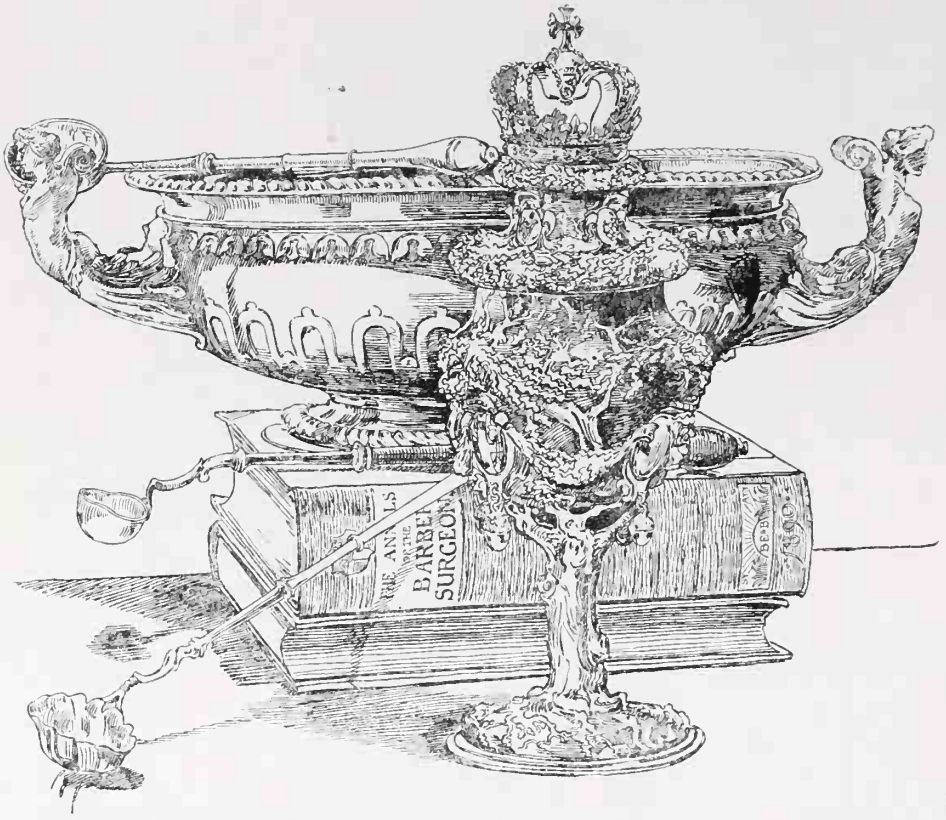
silver double-gilt, and much else that has vanished. They shared in the misfortunes of their kindred fraternities, to which allusion has already been made. The forced loans extorted by Stuart sovereigns and



PUNCH-BOWL BY PIERRE HARACHE, GIVEN BY QUEEN ANNE, PUNCH-LADLES, AND THE ROYAL OAK CUP

the exigencies of the Civil War required them to melt down much of their silver plate and to pawn or sell it. Thus in 1643 they were assessed to provide £8 per week for three months towards the king's army, and disposed of 1,000 oz. of their plate. Happily they spared their greatest treasure, the royal grace cup and cover, which was the gift of King Henry VIII.* It is of silver-gilt, and weighs 26 oz., bearing the London date-letter of 1523. It is very valuable, and is believed to be one of the finest pieces of plate in existence. Mr. Francis Weston, F.S.I., the present Upper Warden of the Company, states that although this cup was made in 1523, it was not presented to the Company until 1540, and that it was refashioned for this purpose. He is of opinion that it was originally a standing mazer with a maple-wood bowl, held in position by the engraved strap-work mounts, which still show the original hinges used for that purpose. When the cup was altered for presentation to the Company, the maple-wood bowl was removed and a silver-gilt bowl substituted for it, the cover being added. This was designed by Holbein, who was employed by Morett, goldsmith to Henry VIII., to make designs for him. "These additions," adds Mr. Weston, "caused the cup to be somewhat out of proportion, and a close examination shows that an extra member or rim was then added to the original base to complete the design." The cover and stem are richly decorated with the Tudor rose and portcullis and fleur-de-lis, surmounted by the royal arms and crown. A Latin inscription on the inside of the cover runs thus: "Henrici R. munificentia ne Posteris Ignota maneat Johannis Knight, R.C.P.,† 1678." In the bowl of

* The cup was indeed sold during the Civil War, Alderman Arris protesting; but at the sale he bought it, and again presented it to the Company.

† R.C.P. stands for Regis Chir. Principalis, or Chief Surgeon to the King.

the cup is an outline engraving of the old coat of arms of the Barbers impaling the cognisance of the Surgeons. You will notice the bells that hang down from the strap-work mounts. Pepys explains their use. He dined at Barbers' Hall in 1662, and observes: "Among other observables at Chyrurgeons' Hall, we drank the King's Health out of a gift cup given by King Henry VIII. to the Company with bells hanging to it, which every man is to ring by shaking after he hath drunk up the whole cup." *

TWO CROMWELLIAN LOVING-CUPS, THE GIFTS OF MARTIN BROWNE AND SIR JOHN FREDRICKE

Another important treasure of the Company is the royal oak cup, presented by King Charles II. in 1676. It is fashioned in remembrance of the king's escape at Boscobel by hiding in an oak tree. It is a wonderful example of early hammered silversmith's work. The stem represents the trunk of an oak tree, and the cup and cover are adorned with the leaves of the tree, branches, wreaths of flowers, escallop shells, and acorns. Lizards and snails appear at the foot, and it is surmounted by an imperial crown adorned with fleur-de-lis and a cross. Pendant acorns hang below the bowl as bells from shields. This splendid cup was obtained for the

* The cup was stolen in 1615, but happily discovered in a garret at Westminster. Four men who took part in this robbery were executed.

Company by two distinguished members, Dr. James Pearce and John Knight, both surgeons to his Majesty. Dr. Pearce and his wife are often mentioned in *Pepys's Diary*. It is $16\frac{3}{4}$ inches high including the cover. The shields bear the arms and crest of the Company, an inscription, "Donum munificentissimi Regis Caroli Secundi, Anno 1676," and another recording the names of the king's surgeons just mentioned.

Anno Domini 165[illegible]
Thomas Collins Artis Chirurgiæ Pr
Peritissimus, et Symbolam Argenteam
Chirurgorum societa'i hoc Donavit

ROSEWATER EWER (CROMWELLIAN), GIVEN BY THOMAS COLLINS TWO WINE-CUPS (CHARLES I.), GIVEN BY ALDERMAN ARRIS MASTER'S HAMMER, GIVEN BY JOHN MONFORDE IN 1540

Dr. Arris, who saved the grace cup, also presented four beautiful silver wine-cups, which bear the date-mark of 1646, and were given five years later. Each is inscribed, "The Guift of Edward Arris, Chirurgion, Master of the Company, Anno Domini 1651."

Another splendid piece of plate is the punch-bowl, weighing 160 oz., and made in 1704. It was fashioned by Pierre Harache, a Huguenot craftsman and court silversmith to Queen Anne, who presented it to the Company. The style and workmanship show the French influence introduced by the Huguenot refugees, which remained in vogue for many years. The letters H A appear as part of the hall-mark, and are the two first letters of the artist's surname. It bears the inscription: "Societati Chirurgorum Lond: ob fidem et diligentiam In examinandis Chirugis In Classe Regia merituris Dono dedit Serenissima Regina Anna Principum Optima, 1704. Impetravit Carolus Bernardus Arm. Chir. Reg. Pr. Hujus Societatis Magister."

In Cromwellian times the Company was enriched by some valuable gifts. Sir John Fredricke in 1654 presented it with a fine loving-cup with cover bearing his arms on the bowl, an inscription, "The Guift of John Fredricke, Alderman, and of this Societie Master Anno Dni 1654," around the rim, the cover surmounted by the figure of a Roman soldier holding a shield. Belonging to the same period is a rosewater ewer, the gift of Thomas Collins, Master; a loving-cup, presented by Martin Browne, surgeon, weighing 48 oz., in 1652, closely resembling Alderman Fredricke's cup; and Thomas Bowden's loving-cup, dated 1654. The following tankards with covers may be noted:—

1640, by Alderman Perrott (weight, 23 oz.), inscribed, "The Guift of Abraham Perrott."

1643, by George Gray (37 oz.), inscribed, "Ex dono Georgii Gray."

1662, by Thomas Fothergill (24 oz.), inscribed, "The gift of Thomas ffothergill to the Worshipfull Company of Barber-Chirurgions."

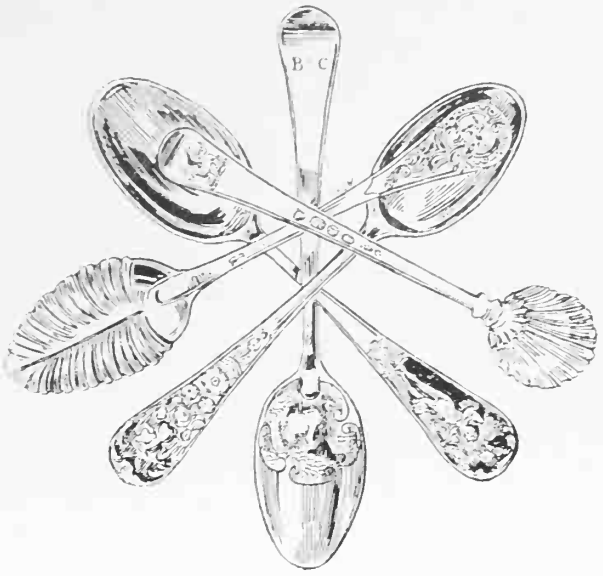
1663, by John Dorrington (39 oz.), inscribed, "Ex

dono John Dorringtn, Chirug., 2ª Aprilis, Aº 1663."

1663, Two hammered rosewater dishes, presented by Robert Andrews and Thomas Gill.

There is also a loving-cup of the Restoration period (1663), the gift of Thomas Bell, Chyrurgeon, weighing 65 oz.

The Company possesses a large collection of punch-ladles, and when the drinking of tea came into fashion they received gifts of tea-urns and tea-spoons, of which they have some exquisite examples. A very fine silver tea-urn, the gift of William Wood, clerk of the Company, with two handles, oviform in shape, and bearing the arms of the Company, and dated 1771, is figured in Mr. Cripps's book on *Old English Plate*, which also gives an illustration of two tea-spoons of the date 1760. Our illustration of five spoons shows that the ends of the handles are much ornamented, and also both the back and the front of the bowls. The bowl of one is shaped like a shell. The handle of another bears the crest of the Company—an opimacus, a strange and fabled animal that is supposed to have been very fleet of foot and strong on the wing. A finely chased figure of Cupid drawing his bow appears on the handle of another, and the initials of the Company, B.C., on another spoon.



SOME ANTIQUE SPOONS

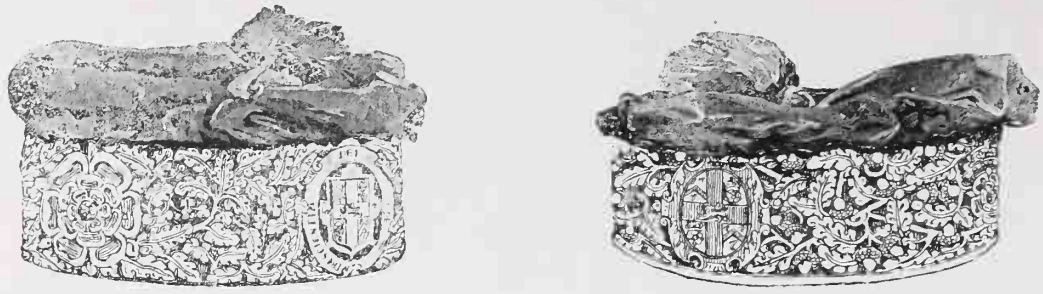
Amongst this collection of spoons is a curious and massive spoon of the time of James II., engraved, "Ex dono Jonathan Cheynell." This appears to be the only survivor of a large number presented in lieu of other fees by the Licentiate Surgeons on receiving the full diploma entitling them to practise. Mr. Francis Weston has discovered the following rule in the ordinances of the Company, which throws light upon this custom :—

"5 March, 1555. Ordered—that no man of the Company after the Feast of St. Michael the Archangel next coming shall call for the Bishop's Seal, which is the confirmation of a Surgeon, until such time as he hath passed the First Preferment of Grace, and the second admission as a Master of Surgerye and of the Anathomye.—and to pay for the having of the second admission a Spoone of an ounce of Silver, for his name to be written upon it, to the Hall,—and to the Clerk of the Company for writing and finding wax and enrolling it in the Booke—eight pence."

In addition to these cups and spoons and tankards, the Barbers possess some curious pieces of plate which require special mention. There is a silver-mounted Master's hammer, the gift of John Monforde, king's surgeon, in 1540. It has been suggested that, considering the rivalry and disputes that raged between the Barbers and Surgeons, this emblem of authority might have been considered useful for keeping order when the two fraternities were united into one Company. On the face of the hammer the arms of the Company are engraved.

The silver crowns or garlands used at the election of the Master and Wardens must be noted. They date back to the reign of Charles I., and were fashioned in 1629. The ceremony performed in another Company was doubtless observed here. The crown was placed on the heads of several of the members present, and the assembled company exclaimed "no fit," until at last it was placed on the head of the Master-designate and pronounced to be "good fit," and he was accordingly elected, the ceremony being repeated for the Wardens. The Barge Master's badge of silver is also preserved, together with the metal badges of the rowers of the Company's barge, which took its place amongst those of the other fraternities in the pageants upon the river, when the Lord Mayor was rowed in state to Westminster, or on occasions of national rejoicings. The barge has vanished, but the coat of arms that adorned its stern can still be seen at the hall. The beadle's silver maces are of remarkably fine workmanship, showing the arms of the Company in high

relief on both sides. These are carried before the Master on court-days. There is also a large store of eighteenth-century and modern plate, old salt-cellars, casters, punch-ladles with ivory handles, salvers, and much else that cannot be mentioned here.



MASTER'S AND UPPER WARDEN'S GARLANDS (TEMP. CHARLES I.)

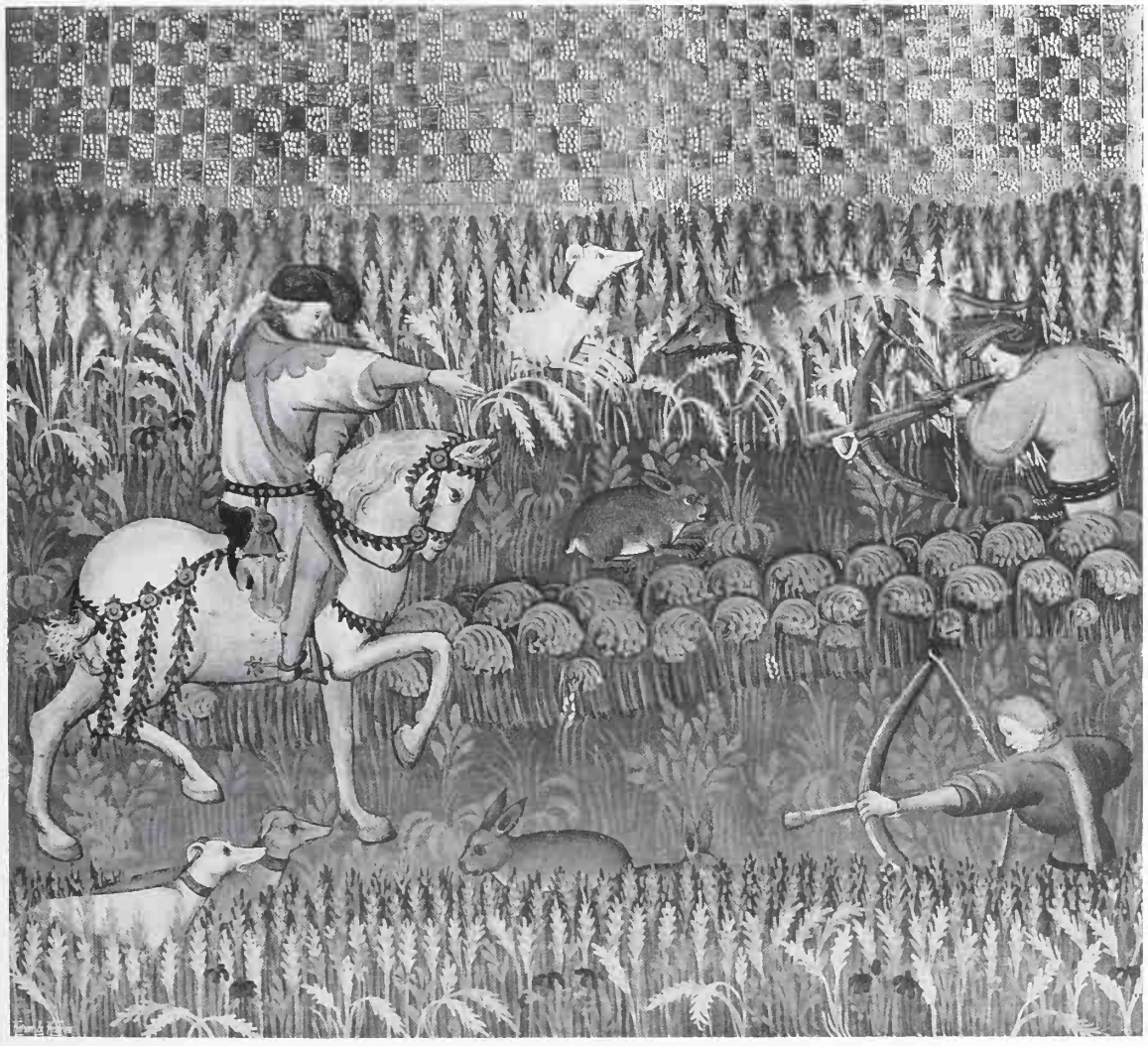
I have attempted to record the treasures of plate which the Barbers possess, and in so doing have exhausted the space allotted to me for this article. There are many other treasures which I should like to describe—the paintings, including the very famous picture by Holbein, showing Henry VIII. presenting the charter to the combined fraternities of Barbers and Surgeons; portraits of deceased worthies, of kings and queens, by eminent artists; and the goodly store of old furniture, old Chinese porcelain, and much else that is interesting and important. We must notice the poor's box bought from Widow Lucas in 1636, with the names of the founders of various benevolent funds; and the old screen of stamped and gilded Levant leather, which was presented by one William Duell, who was hanged at Tyburn, his body being conveyed to the hall for dissection, where he revived, and by the kindly surgeons was nursed and then shipped off to the East, where he became a prosperous merchant, and presented this screen to the Company in token of his gratitude. With this memento of a gruesome episode in the history of the Company I must close this record, and conclude with the words of the ancient toast: "Floreat Guilda Barbitonsoris."

[I beg to acknowledge the assistance I have received from the officials of the Company; from the Upper Warden, Mr. Francis Weston, who read a valuable paper on the history of the Barbers before the British Archæological Association, which was published in its journal under the editorship of the present writer; and from the learned work of the late Mr. Sidney Young, *The Annals of the Barber-Surgeons*. I am indebted to Mr. Weston and the Company for the loan of the illustrations.]

ARMS OF THE WORSHIPFUL COMPANY OF BARBERS

A Print Collection: illustrating the Field Sports of Europe
Part I. By A. Thompson

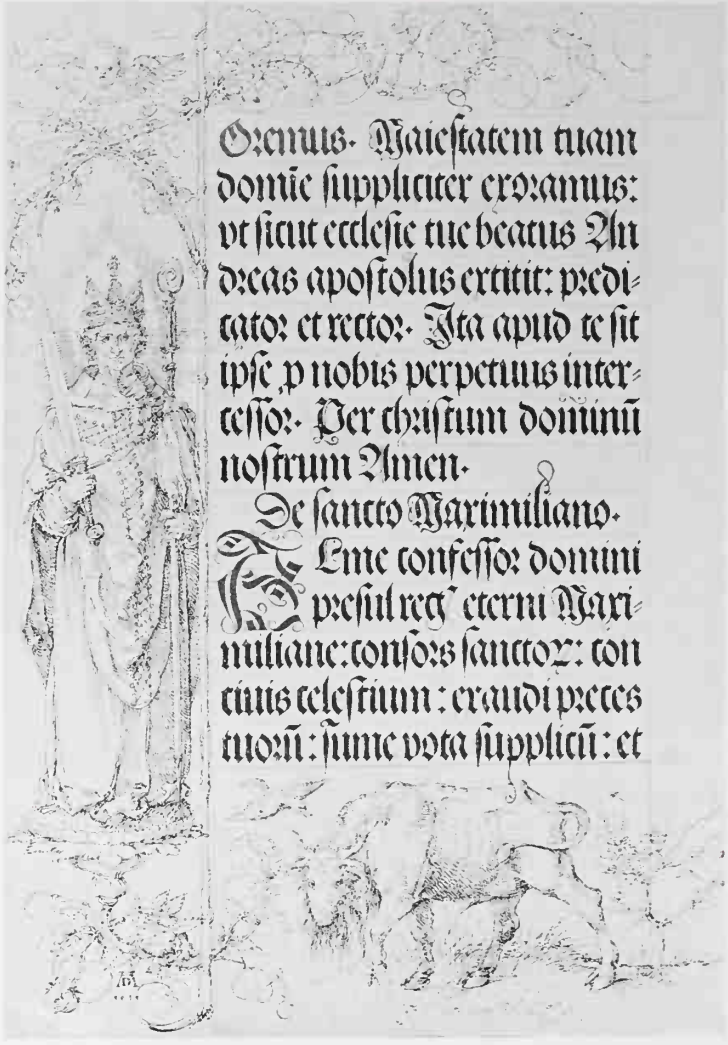
THE collecting of pictorial material illustrative of the field sports practised in different European countries from the earliest days of pictorial art up to modern times is, so to speak, a new departure, and has not yet, at least in this country, received the cachet of fashion. With no approving eye is it regarded by the ordinary amateur collector, who does not hesitate to pay hundreds of pounds for a single



NO. I.—BUSTLING HARES OUT OF CORNFIELDS AND SHOOTING THEM WITH BLUNT BOLTS FROM LONG-BOWS AND CROSS-BOWS FROM GASTON DE FOIX'S MS. FIRST HALF OF FIFTEENTH CENTURY

Rembrandt etching differentiated from others by a few additional scrapes of the needle, or for a mezzotint of some long-dead belle in a "state" not represented in his best friend's cabinet. Therefore let it at once be said that to this type of collector the new hobby will hardly appeal, for its fundamental principle is to pay no regard to the artistic merit of the drawing or the "state" of the print, but only to the subject it represents. As a natural consequence, the man with the new hobby will accumulate many specimens which the orthodox collector would refuse to house in his superior portfolios.

All pioneering is uphill work; in this instance one had to learn one's A B C without a teacher, for there were no public collections of the kind by the aid of which one could study the subject. One headed one's craft into uncharted seas, where the lack of beacons in the shape of handbooks, guides, and "chats" made the journey a venturesome exploit. Only two men have written what may be termed guides on the subject. The first one to tackle the task was Count Auguste de Chabot, who in 1898 published a well-illustrated folio, *La Chasse à travers les Ages*, in which he dealt in a most illuminating manner with the pictorial history of the chase in France from the earliest times up to the last generation.


Oremus. Maiestatem tuam
domine supplicater exoramus:
vt sicut ecclesie tue beatus An
dreas apostolus extitit: predi-
cator et rector. Ita apud te sit
ipse p nobis perpetuus inter-
cessor. Per christum dominū
nostrum Amen.
De sancto Maximiliano.
Eme confessor domini
presul regis eterni Maxi-
miliane: consors sanctorum: con
ciuis celestium: exaudi preces
tuorū: sume vota supplicū: et

No. II.—PAGE OUT OF EMPEROR MAXIMILIAN'S PRAYER BOOK ILLUSTRATED BY DÜRER, 1515

The other expert is the well-known English sportsman, writer, and collector, William A. Baillie-Grohman, who in his *Sport in Art*, published two years ago (Ballantyne), by means of some 240 carefully selected illustrations, mostly taken from his own collection, tells the story of the evolutions which field sports underwent in the principal countries of Europe from the fifteenth to the end of the eighteenth century.

BURLINGAME
PUBLIC
LIB.

CHARLOTTE MUNRO OF CRAIGLOCKHART
BY SIR HENRY RAEBURN

[Photo Mansell

In these days of acute specialisation the author of this book was perhaps riding for a fall when attempting to cover such a large field, instead of confining his investigations to one particular kind of sport, or to one period, or to one country. But as a first attempt to bring something like order into a vast mass of pictorial matter, his book fulfilled its object most excellently, as all critics acknowledged at the time of its appearance. It is his collection which we propose to describe in the present article.

No. III.—EMPEROR MAXIMILIAN IN HIS SUIT OF ARMOUR, MADE OF SOLID SILVER
FROM A DRAWING BY GILG SESSELSCHREIBER

It consists of upwards of four thousand drawings, woodcuts, etchings, engravings, and prints generally, the spoils of a lifetime's keen hunt in the highways and byways of Europe. It embraces a certain number of photographic or other modern productions, for whenever our collector came across any particular interesting illuminations in mediæval MSS. in the great royal or public museums or libraries of Europe, he had them, if it was at all possible, reproduced, often only after surmounting considerable difficulties, and at appreciable expense. In one case it cost over £100 to reproduce in colours a single miniature of the finest existing hunting-book (Count de Foix's *Gaston Phœbus*), one of the principal treasures in that unrivalled treasure-house, the National Library in Paris. To a description of this extraordinarily interesting MS. our collector devoted a superb and massive volume, the *Master of Game* (Ballantyne), illustrated by as many as forty-five of these *chefs d'œuvre* of a fifteenth-century master hand.*

The first illustration, being a monotone reproduction, reduced in size, of one of these coloured illuminations out of the Paris MS., gives but a poor idea of its splendour. A large number of prints in the collection, as is perhaps hardly necessary to point out, are book illustrations, the works themselves being added to the collection so as to avoid "grangerising," though

* THE CONNOISSEUR of May, 1904, published an article on mediæval sporting dogs, as illustrated in this famous MS., written by the collector.

No. IV.—EMPEROR CHARLES V. AND SEVERAL ELECTORS SHOOTING STAGS AT A DRIVE NEAR TORGAU, ONE OF THE LAST GREAT COURT HUNTS AT WHICH THE CROSS-BOW WAS EXCLUSIVELY USED
PAINTING BY LUCAS CRANACH THE ELDER, 1545 IN THE POSSESSION OF LORD POWERSCOURT

in isolated instances some long-dead miscreant of that ilk has enabled the collector to get the prints without having to acquire the books.

The collection we are describing is arranged not according to subjects or countries, but in chronological order. Following this principle, it behoves us to explain that the earliest prints of all relating to our subjects are contained in *Le Livre du Roy Modus*, issued at Chambéry in 1486 by Antoine Neyret, and illustrated with fifty-two woodcuts of sporting subjects. Copies of this thin little folio are almost impossible to obtain; the last copy, sold at the Ashburnham sale at Sotheby's in 1897, fetched £595, and as the print has so far failed to materialise in any of the second-hand hoarding-places we shall hear about, the Baillie-Grohman collection still lacks an original copy. The same is to be said of the most ancient sporting prints produced in Britain: nine very rough woodcuts amongst them, one representing an angler, contained in the treatise on "Fysshynge," which Wynken de Worde added to the second edition, published in 1496, of *The Boke of St. Albans*. Only a very few copies of it exist, and were one to turn up, it would require the purse of an American millionaire to purchase it, for the two last copies of the former sold for £1,800 and $12,000 respectively.

The closing years of the fifteenth and the beginning of the following century witnessed the birth of an extraordinary activity in the realm of pictorial art, and, what was more important, artists no longer devoted their energy exclusively to devotional subjects, but took up more mundane ones, amongst them also sport. One of, if not the most energetic patrons of most branches of art and sport was Emperor Maximilian I. (1459–1519), a versatile potentate, if ever there was one. Amongst the several score of books he dictated or caused to be produced are several oft-described illustrated hunting and fishing books, as well as biographical and allegorical accounts of his manifold adventures. Least known, perhaps, though from an artistic standpoint decidedly the most important of all, is his *Prayer Book*, a folio illustrated by Dürer, Cranach the elder, and other famous artists. No. ii. is a reproduction (much reduced in size) of one of its 324 pages, all more or less of the

same elaborate finish. It was begun in 1508, and Dürer finished his part in 1515. Well knowing his patron's love for the wild beasts of the forest, he adorned some of the pages with animals of the chase.

No. V.—SPORTSMAN IN HIS "CHARRETTE DE CHASSE" GOING OUT BADGER-DIGGING
WOODCUT OUT OF FEYERABEND'S GERMAN EDITION OF DU FOUILLOUX'S "LA VENERIE"

The question whether the beast here represented be meant for an aur-ox or for a bison formed, since the days of Göthe, a much-discussed problem. The original book has been treated unkindly by the fortunes of war, for one part of it is preserved in the Munich Court Library, the other in Besançon. For the text Maximilian had a special font cut by the famous Antwerp *Formschneider*, Jost de Negkers, and Hans Schönsperger printed what is unquestionably one of the finest typographical masterpieces of all times. Our illustration is from a photograph of Maximilian's own copy.

That the "Last Knight," as Maximilian is generally called, was partial to the mediæval sport of jousting is well known, and he possessed a unique suit of armour, made of solid silver, which he wore on an exceedingly important occasion, namely, when he was wedded to Mary of Burgundy at the palace chapel at Ghent (1477), when the Netherlands were added to the Habsburg possessions, an addition that laid the first seeds of the present world conflagration. It carried the cause of its undoing in the preciousness of the metal of which it was composed, and it has not come down to us. The only existing contemporary drawing of it, unfortunately in a somewhat mutilated condition, is in the Baillie-Grohman collection (No. iii.). It is by the hand of Gilg Sesselschreiber, who designed the well-known tomb of Maximilian at Innsbruck, and whose inscription on the drawing, *Visierung Kays . M . . . silbern Harnasch*, removes all doubt as to what it represents. The alterations made in fainter ink about the shoulders are by the emperor's own hand, as is clearly shown by a comparison of this drawing with those in a priceless codex preserved in the private imperial library in Vienna containing Sesselschreiber's designs for the tomb. The one of the emperor himself is missing, and as the Baillie-Grohman drawing came from Schloss Ambras, near Innsbruck, the former home of the Vienna codex, it is practically certain that our drawing is the missing one. The fact that Maximilian holds in his left hand the mortuary torch, as do most of the twenty-eight giant bronze figures that guard the cenotaph, shows that it was his desire that his effigy should go down to posterity clad in that historical suit. As a consequence of long delays and a change in fashion, his figure, as we see it to-day, is clad in a long coronation robe—the last thing he would have liked.

Maximilian's grandson, Charles V., was anything but a sportsman, but even he could not escape the formal court *chasses* which were such a feature of all royal assemblies. No. iv. is a reproduction of a scene depicted by Lucas Cranach the Elder (A.D. 1545) on a large canvas now preserved in the collection of Lord Powerscourt, in Ireland. We see

Enſe Vrſum inuadit rabidum cataphractus : at Vrſus
Vnguibus arripiens hominum conatur hamatis
Sternere, & erectus nequiquam lubrica prenſat
Arma : cadit tandem transfixus viſcera ferro.

NO. VI.—MEN IN ARMOUR HUNT BEARS OUT OF THE "VENATIONES," PUBLISHED 1578 ENGRAVING BY CORNELIUS GALLE, AFTER STRADANUS

Charles V. and a number of German princes and one fair duchess killing with their cross-bows stags driven into a pond, where they are swimming about helplessly. Our collection contains many large-sized photographs of details in this historical picture which the late Lord Powerscourt had specially made for the collector, who first drew his attention to the great value of this interesting painting.

No. v. is from a woodcut by Sigmund Feyerabend in Jacques du Fouilloux's *La Venerie*, another great French classic. It represents a hunter going out in his *Charrette de Chasse* to enjoy the somewhat leisurely sport of badger-digging. We notice that the springless coach is hung with wine-flagons, and the necessary tools to dig out the badger are protruding from the wicker-work rumble, while the running man is also armed with a similar implement. To what breed Master Feyerabend's over-fed dogs belong it would be difficult to say. In the numerous French editions of the book the same scene is depicted in a more piquant manner, in accordance with the gay old sportsman's instructions in the text. They are to the effect that the seigneur should furnish his *charrette* with a sprightly lass of sixteen or seventeen to scratch his head, so as to while away the weariness of the journey. No wonder that on one formal occasion this Don Juan, when riding forth to receive his king, was accompanied by his fifty sons, of whom only one was his legitimate offspring!

That such a keen and experienced cosmopolitan collector should have picked up, particularly in the early days, some rare treasures, is not to be wondered at. Amongst the original drawings in the collection is a set of fifty-six tinted sepia sketches by the hand of the principal sixteenth-century designer of sporting scenes, the prolific pupil of Michael Angelo, Giovanni della Strada, or, to give this Italianized Bruges artist the name with which most of his drawings are signed, Joannes Stradanus, born 1523. No collection in the world, not even the Laurenzian and the Uffizi in the city on the Arno, where Stradanus spent more than fifty years of his life as the favourite of the great

No. VII.—ELEPHANT HUNTING BY TROGLODYTES IN AFRICA OUT OF THE "VENATIONES," PUBLISHED 1578 ENGRAVING AFTER STRADANUS

Cosimo de Medici, possesses so many of his drawings dealing with sport as does the one we are describing. What makes them of such interest is that many of them are the originals after which the plates of what was by far the most popular of all ancient sporting picture-books were engraved. The 104 plates constituting his *Venationes*, or, *Hunting of Wild Beasts, Birds and Fish*, were first published in book-form in 1578, and the volume was the forerunner of endless similar collections, at the production of which scores of engravers all over Europe vied with each other. These prints enjoyed such extreme popularity as can only be explained by the picture-hungry condition of the public at a period when the spirit of adventure was roused by the discoveries of new worlds. Nos. vi. and vii. are taken from Stradanus's book, and show what naive conceptions were abroad respecting hunting. The Latin inscription under the latter quaint print runs: "The cave-dwellers, who are expert at snaring elephants, grasp their tails, hamstring the beasts, and kill them when thus maimed. Next they cut them into portions, and each man promptly carries off to his cave the booty he has acquired." To judge by the size of these cave-dwellers, the African forest pigmies must even then have been known.

Amongst these Florentine drawings there are some of engrossing interest also to the non-sportsman. Probably the most noteworthy of these represents the scene of Vespucci's first landing on American soil. It is probably the earliest picture of that continent's fauna that has come down to us. Numerous specimens of animal and plant life are shown in naive conjunction with the armour-clad figure of the elderly Amerigo Vespucci, and of a native queen in extremely scanty attire, reclining in a hammock, stretching forth her hand in friendly greeting to the explorer, while in the background groups of savages are enjoying a cannibal meal consisting of trussed human legs that are being roasted over a fire. Although this interesting drawing was probably made by Stradanus about the middle of the sixteenth century, some time after the explorer's death, and hence cannot be considered to be a portrait from life, it may safely be assumed that it was drawn after some then existing portrait of Vespucci; for, of course, only one unquestionably authentic portrait of him has survived, namely, Ghirlandajo's fresco in the church of Ognissanti in Florence, in which he is represented as a young man.

The concluding illustration is after a woodcut in the first edition of Turbervile's *Arte of Venerie*, published 1575–6, which is a translation from the French

book we have just mentioned, most of the illustrations being also taken from it. This is one of the few that can claim an English origin, and represents

The booke of Hunting.
223
that the Prince or chiefe (if it so please them) doe alight and take
assaye of the Deare with a sharpe knyfe, the whiche is done
I.iij.
iij

No. VIII.—QUEEN ELIZABETH "TAKING ASSAY" FROM TURBERVILE'S "THE NOBLE ARTE OF VENERIE"

Thomas Purfoot, rather than go to the expense of a new block, perpetrated the palimpsest trick of cutting out of the original block the figure of the queen Queen Bess "taking assay," her master of the hunt handing her, on bended knee, the knife wherewith she is to perform the somewhat butcher-like ceremony. In the second edition, which was published in 1611, after the virgin-queen's demise, the publisher, one and substituting for it that of James I., a proceeding which he repeated in another instance in the same book. For this reason, as well as for their rareness, the Turbervile prints are much sought for typographical curiosities.

Military Curios *

By Ronald Clowes

MILITARY relics possess a fascination for the least martial. There is, in fact, no one who does not come more or less under its sway. The scarcest of Rembrandt's etchings or the most breezy of Constable's landscapes will leave the ordinary Englishman unmoved, but at the sight of Nelson's coat or the sword of Henry V. his pulses will immediately quicken, for he is seeing a piece of history, a tangible evidence of his country's greatness in the past. There are similar associations connected with every military or naval relic—no matter how trivial or how modern. A current regimental badge perhaps may perpetuate in its emblems remembrances of hard-fought fields like Minden or Dettingen, or an eccentricity in regimental costume recall a successful struggle against manifold odds. At the present time, when our line of battle is gradually stretching athwart half the continent, and scarcely a household but has some former inmate engaged in the struggle, the interest in martial relics is being quickened, and many an amateur is beginning to collect them who formerly took little direct interest in the matter. Thus Mr. Stanley C. Johnson's *Chats on Military Curios* comes at an opportune moment, and should be studied immediately by present-time collectors, for when the war is over their ranks will be reinforced by hundreds of officers and men returning from the front, for few men who have engaged in a military or naval career but like to accumulate mementos connected with their service.

One advantage of this phase of collecting is that it

* *Chats on Military Curios*, by Stanley C. Johnson. (T. Fisher Unwin. 5s. net.)

NAPOLEON'S CARRIAGE ARRIVING AT THE LONDON MUSEUM BY CRUIKSHANK

can be pursued by all sorts and conditions of people, however widely their tastes or incomes vary. Its scope is immense. Within its province come such different objects—to quote Mr. Johnson's list—as "medals, helmet and cap badges, tunic-buttons, armour-pieces, fire-arms, weapons of all kind, as long as they have a military connection, medallions struck to celebrate military events, autographs of famous soldiers, original documents relating to army work, military pictures and prints, newspaper cuttings referring to military matters, obsolete uniforms, including such fragments as sabre-taches, gorgets, epaulettes, etc., and, lastly, stamps and post-marks which have franked the correspondence of soldiers on active service." Mr. Johnson uses the word lastly in connection with his list, but it is hardly possible to attain finality in the matter. He himself describes objects of military interest which do not come under any of the above headings, and it would be possible for any reader to add to them. Above all, the word military should be broadened out to comprise naval matters as well. The foregoing list will do equally as well for the one as the other, while relics of the senior service include also objects connected with shipping, or even curios and other articles made from the timber of old battleships.

The field of collecting is so broad that it would be well for the beginner to limit his efforts to one particular section of it. Many retired officers specialise in objects connected with the regiments to which they belonged; other collectors confine their accumulations to a single phase of the subject, such as medals or prints, each of which comprises a vast number of suitable examples. A more limited but hardly less interesting sphere would be that of ceramics, many portraits of naval and military heroes and representations of battle-scenes having been reproduced on mugs, teapots, and similar articles, while not a few statuettes and busts of national heroes were made during the latter part of the eighteenth and the beginning of the nineteenth centuries.

In Mr. Johnson's book there are one or two objects of this nature illustrated, but apparently no allusion to them is made in the text. The Schreiber collection at the Victoria and Albert Museum contains quite a number. Representations of Frederick the Great, who was the popular ally of England at the time some of our best-known porcelain factories were flourishing, are perhaps the most numerous; but to-day everything connected with Germany is deservedly under a cloud, so that these effigies and portraits of the Prussian king will now be collected less on account of their military associations than as specimens of ceramic art. Of English martial celebrities General Wolfe and the Marquess of Granby were perhaps the most often represented. The victories at Quebec and Minden deeply impressed the popular imagination, and from the year 1759 and onwards their effigies were perpetuated in nearly every description of ceramic ware. There are well-modelled Bow statuettes of the two heroes, and portraits of them from engravings on Worcester mugs and pieces of other ware. George II., Field-Marshal Conway, the Duke of Cumberland, and Admirals Rodney and Boscawen are among the other celebrities of the Seven Years' War and that of the American Revolution honoured in a similar way. Later on, Flaxman and Hackwood modelled a fine series of portrait medallions for Wedgwood, among which are several of military and naval officers, while busts and other representations of them in both porcelain and pottery are far from uncommon.

Prints, of course, offer an almost inexhaustible field for collectors, though it is one which, as regards military and naval themes, is being more and more exploited by connoisseurs who collect engravings not so much for their subjects as for their artistic attractiveness. The most popular prints are naturally those of pretty women, but not far behind them in their decorative qualities come portraits of officers in uniform. More especially is this the case in regard to proofs in colour, where the blue or red of an officer's coat makes an attractive note. Good engravings in colour of even comparatively unknown men now bring high prices, but those in black and white—provided they are not either of great celebrities or early proofs of exceptionally fine pieces of work—can still be obtained for moderate sums, and in many instances, having regard to the amounts that other plates, not one whit better in quality, are realising, their cheapness is surprising.

Representations of land battles are another field which the collector may essay without dipping too deeply into his purse. Those of naval engagements are more sought after, probably because they were generally executed with more regard to truth. Of books illustrating military costume, a large number have been issued. Mr. Johnson gives a list of some of the more important of these. As he truly points out: "The books which contain these military pictures, especially when the latter are coloured, fetch high prices," but quite an extensive collection of prints, "torn from the complete works, can be obtained at no great outlay. It may seem surprising to all of us who are curio-lovers, but it is a fact that there are still people who are so ignorant of the value of books and pictures that they will snatch out the illustrations from priceless volumes and sell the former for a few

coppers, throwing away the letterpress." The last paragraph is more applicable to former days than to the present. One surmises that much of the destruction has been wrought by officers extracting, for

GUN MONEY OF JAMES II.

(1) SIXPENCE (2) SIXPENCE (3) SHILLING (4) SHILLING
(5) HALF-CROWN (6) HALF-CROWN (7) HALF-CROWN (8) HALF-CROWN

framing, the plates concerning their own particular regiments, and then treating the remaining portions of the books as worthless. The value of the works is now too widely known for such treatment to be accorded them, and the general tendency is for owners of damaged and mutilated copies to entertain an exaggerated idea of their worth.

War medals, like engravings, are attractive to the collector as combining both military and artistic interests, though it must be confessed that, so far as prices are concerned, the latter are not of great moment. The subject has been so recently treated upon in THE CONNOISSEUR that it is unnecessary to follow Mr. Johnson in his brief but instructive survey of it. Military badges to a certain extent also combine both interests, though art is perhaps less conspicuous in the originals than in the often beautiful reproductions of them made by jewellers to form brooches and other trinkets. These, of course, greatly vary in quality, accuracy, and workmanship. A few are fashioned in gold and precious stones, but more generally the proper colouring is obtained by the introduction of enamels. From these examples of refined and dainty craftsmanship there is a gradual descent, which reaches its nadir in machine-made articles, often woefully inexact in their detail, which are turned out by the gross in the commoner metals. To the purist these reproductions, however beautiful, are less attractive than the actual cap badges, belt plates and buttons, which form part of the military uniform, and all of which are emblazoned with the crest of the regiment to which they belong. Badges in current use are not difficult to obtain, but when one tries to collect the badges of regiments long since disbanded or the older forms of them worn by regiments still in existence, it becomes a different matter. It must be remembered that these badges are not confined to the regular army, but were also worn by volunteer corps, of which many hundreds were raised, in the reign of George III., to meet the French invasion. To obtain a complete collection of badges would be impossible, but even an imperfectly filled one may be of great interest.

The uniforms to which the badges belong make little appeal to the ordinary collector. They are interesting, but take too great a space for their proper display to be shown to advantage in an ordinary house. To specimens of armour there are fewer objections. For one thing, genuine and complete suits of mail are so difficult to obtain that the collector need not fear that he will be overburdened with them. Detached pieces are more easily procurable,

and these, if a collector has sufficient house-room to show them to advantage, are often highly decorative in their appearance. Mr. Johnson gives a word of necessary advice on the subject of forgeries, a short summary of the characteristics of the different periods, and a glossary of terms, but the one illustration—solely confined to headgear—which is allotted to the theme is very inadequate. Some of the pieces selected are not characteristic, while well-known types are omitted. As regards weapons, the author fairly divides his letterpress between fire-arms and swords. The former he regards as the more interesting, though the æsthetic reader will probably be of a contrary opinion. The earlier fire-arms are too clumsy to have much comeliness of outline, and though their metal portions are sometimes finely engraved, this style of adornment is more frequently found on sporting rather than on military weapons. In tracing the evolution of the modern English rifle, what is probably a printer's error has made Mr. Johnson guilty of stating that the long Enfield rifle was given to the troops in 1853, instead of 1855, the correct date.

Sufficient space is only left to mention the other themes treated upon in Mr. Johnson's book. On swords he perhaps devotes too great a proportion of his space to early examples, which are not within the reach of the ordinary collector. His chapter on war-money is chiefly confined to coins issued during the English Civil War, of which some good illustrations are given. With English war postage-stamps he deals more fully, and autographs, memorial brasses, curios made by prisoners of war, memorial brasses of military interest, and miscellaneous, each form the theme of an interesting chapter.

BADGE OF THE ROYAL DUBLIN FUSILIERS
BADGE OF THE ROYAL FUSILIERS (CITY OF LONDON REGIMENT)
BADGE OF THE SEAFORTH HIGHLANDERS (5TH BATTALION)
BADGE OF THE ROYAL REGIMENT OF ARTILLERY

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THE MILKMAID AND COWHERD

BY J. R. SMITH, AFTER GEORGE MORLAND

Embroideries in the Possession of St. John's College, Oxford

By M. Jourdain

St. John's College was founded in 1555 by Sir Thomas White, Lord Mayor of London, and in 1602 the president of the college made a note of "such old superstitiouse church ornaments as weare gyven and delyvered unto me, Raphe Huchenson . . . by Mrs. Amy Leech, wydowe, our good Founder's sister's daughter, to be converted to the benefitt & some better use for the sayd Colledg, to which, as is supposed, it some tyme did appertayne."

This interesting collection of vestments has been since then in the possession of the college, though in 1612 there were missing "the two purple velvet

COPE OF BLUE VELVET WITH EMBROIDERED HOOD AND ORPHREY EARLY SEVENTEENTH CENTURY

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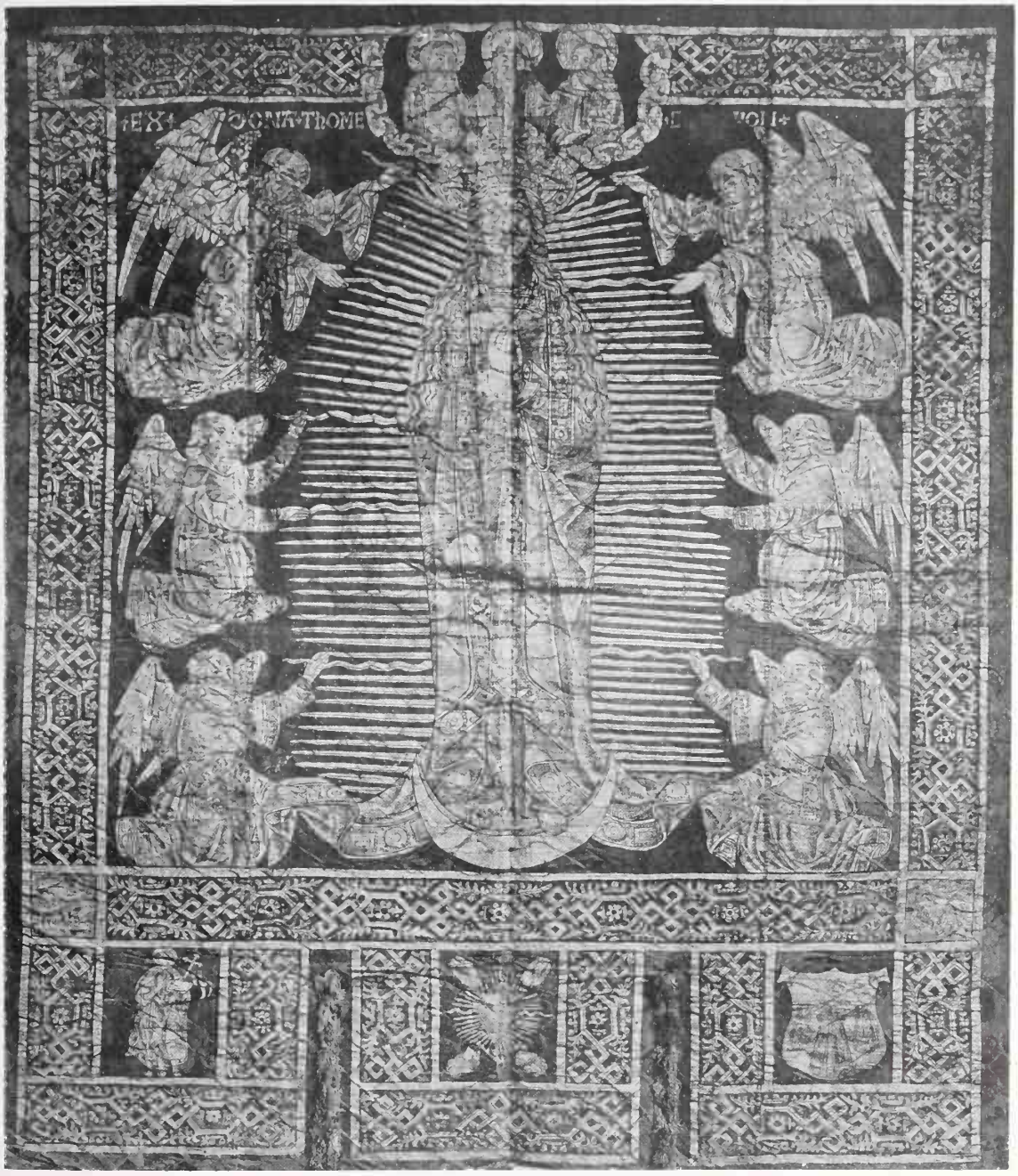
clothes imbrodered with goold"* and "the border of imagerye† which should have binne about the other purple velvett cloth, which wee doe imagine weare converted to some use of the chapell in Mr. President Huchenson's tyme," while in 1636 three vestments of black velvet with embroidered borders‡ were converted into cushions for the use of the chapel.

Foremost in quality among the surviving ecclesiastical embroideries is the cope described as "one very fayre whole cope of blewe or purple velvett & cloth of goold, with the Salutation upon the cape." Of deep blue Italian velvet, with the rich pattern in gold, the ground frisé with loops of gold thread, the cope needs no further ornamentation but its hood and orphreys. The Coronation of the Virgin, in spite of the evidence of the inventory, is the subject of the hood, and the technical ability displayed in the gold raised work of the architectural canopy is remarkable. Upon the dexter orphrey are (1) St. Peter with keys: (2) St. John the Evangelist with a cup; (3) a bishop: (4) St. James the Less with a long club. Upon the sinister orphrey: (1) St. Paul with a sword and book: (2) St. Thomas with a T-square; (3) a bishop holding on his knees a child in a bowl or tub; (4) St. James the Greater with a pilgrim's staff. The architectural canopies are similar to those on the orphreys of a purple velvet chasuble in the Victoria and Albert Museum (No. 665, 1896), and both cope and chasuble are English work of the early years of the sixteenth century.

Towards the close of the fifteenth century a new and beautiful style of decorating vestments became a feature of English embroidery. The ground, of plain velvet, silk, or damask, is powdered with detached embroidered motifs, generally conventional pomegranate forms, Tudor roses, fleurs-de-lys, and double-headed eagles. With these devices are very frequently found a number of six-winged seraphs standing upon a wheel, and holding occasionally a scroll inscribed *da gloriam Deo*. Vestments of this type are by no means uncommon in England, in spite of the numbers that must have perished at the Reformation, and the monotony of the design and the almost exact repetition of certain subjects and motifs, suggest that these embroideries were produced in large commercial quantities. The contrast, however, between the ground of velvet and the gold and silk embroidered motifs, arranged, as they are, in copes in a radiating pattern which follows the upright lines of that vestment when worn, is highly effective, and is enhanced by dotting of spangles and lines of gold radiating from each motif. There seems to have been no special reason why the fleur-de-lys and double-headed eagle were used as powderings. Of this type of embroidery St. John's has, besides the great velvet cope we have described, a cope of white damask, with orphreys and hood of red velvet, and two dalmatics, enriched with the characteristic conventional powdering of sprigs: also two red damask altar-cloths, the one embroidered with sprigs, the other enriched with sprigs and fleurs-de-lys, and with a series of two-winged cherubs bearing a scroll with the legend *da gloriam Deo*. A crimson velvet cope of the same period, the early years of the sixteenth century, has been cut down to an altar-cloth. In the centre is the Assumption of the Virgin Mary, and, radiating from this, six-winged seraphs, fleurs-de-lys, double-headed eagles, and the characteristic conventional flower. In a fragment of a cope of the same type the central subject is the Crucifixion, and, radiating from this, six-winged seraphs, conventional flowers, and bells.

The last item in the president's note "of old superstitiouse church stuff" is "two banners, one of Our Lady, the other of St. Jhon Baptist." These two banners are still preserved with the earlier needlework, and though they are not to be classed as embroidery, they are of great interest from their unusual method of ornamentation. The first, which is of red damask, has its design painted in gold, and afterwards shaded and outlined with a pen and ink. The central subject—the Virgin, surrounded by angels—is surrounded by a strap-work border, bearing in each corner the emblems of the Evangelists. At the lower end of the banner are three tabs—in the central tab, an escutcheon of the wounds; on the left, a figure of St. John the Baptist carrying a lamb pierced by a sword: on the right, the early arms borne by the Merchant Taylors' Company. It will

* Item 10 in 1602 Inventory.
† Item 9 in 1602 Inventory.
‡ Item 2 in 1602 Inventory.



BANNER OF RED DAMASK WITH DESIGN IN GOLD LATE SIXTEENTH CENTURY

be remembered that the founder of St. John's designed it especially for the education of youths from the Merchant Taylors' school, to which it was confined until the action of the Oxford University Commissioners. As the banner bears the inscription "ex dona Thomae C . . . on," and traces of the letters MPV are faintly visible just before the last two letters, it is probably the gift of that Thomas Campion, poet, physician, musician, and designer of masques, whom Camden speaks so highly of and whose works are regarded as very precious by collectors. Born about the middle of the reign of Queen Elizabeth, his small book of poems, *Thomae Campioni Poemata*, was published in 1595, and his masques have been reprinted in Nichol's *Progresses of Elizabeth and James*. He died in 1619. The second banner, which has a ground of plain crimson silk, has as its subject St. John the Baptist, framed in a strap-work border, and on the tabs the monogram I.H.S., the arms of the college, and an escutcheon of the wounds.

With the Reformation died the art of English ecclesiastical needlework, and the skill and fancy of the workers were diverted into secular channels—to costume and its many accessories, cushions, caskets, and needlework pictures and hangings. St. John's possesses a white linen cap with turned-up brim, dating from the middle of the sixteenth century, and worked with a formal design of flowers with stems of plaited silver; and a very fine white satin embroidered cushion, of long oblong shape, finished with contemporary tassels of gold and silk. From the arrangement of the arcading bordering the cushion, it would seem that the panel was designed to be hung vertically; but a number of seventeenth-century embroidered cushions exist, though their delicate and perishable stump-work and satin-stitch embroidery renders them quite unsuitable for use. The central subject of the cushion is the Adoration of the Magi, where the Virgin wears a red dress shaded with yellow, couched in satin-stitch, the young king a dress of couched silver, with red under-sleeves in satin-stitch. The kneeling king's costume is especially elaborate—his mantle is of couched silver, his sleeves of parti-coloured Bargello work; and the third king's dress is of couched silver throughout. Joseph's blue dress is worked in buttonhole-stitch, shaded with yellow, and the shepherd's dress, on the left of the group, is worked in satin-stitch, with gipcière and details in pearl purl. At the four angles of this panel are roundels, with the emblems of Earth (a couchant stag), Air (birds flying among clouds), Fire (a salamander), Water (a fish), in stump-work. Surrounding this panel are arcades arranged vertically, within each arch a symbolical figure, in flat embroidery (with one exception). Beginning from the top of the cushion (series A), the first figures are Adam and Eve, in stump-work, followed by Faith, holding a sword and book; Hope, with an anchor; and Charity. Following these three personifications is a male figure leaning upon two pillars, one of which is broken; and Time, with his scythe and hour-glass. The last figure, pouring liquid from an ewer into a cup, is probably Temperance. In the B series are two arches—in the upper, a queen holding a fleur-de-lys; in the lower, a symbolical personage wearing a wreath of leaves. In the opposite short side (C series) the corresponding arches include a queen holding a sceptre, and Justice with sword and scales.

In the lower tier of arches (series D), reading from left to right, are (1) a lady holding a book, with flowing hair and green dress; (2) a lady with blue veil and red dress, holding an armillary sphere;* (3) Fortitude, in yellow robe, bearing a shield; (4) a lady with yellow dress and flowing hair, having two birds perched on her arm; (5) a lady with green veil and red dress, carrying a lamb (Chastity); (6) a lady wearing a ruff, with a child kneeling by her side (Piety), illuminated by a sunburst; (7) a lady carrying a snail and making the gesture of silence with her right hand (Prudence). The costume of the majority of the allegorical figures is of that fanciful type favoured by the illustrators of emblem-books, but the two queens and Piety are dressed in the costumes of James I.'s reign, and still wear the ruff. It was the age of sententiousness and symbolism, a symbolism that sometimes puzzled its contemporaries, since we read of a young lady, a member of the Vane

* In Peacham's *Minerva Britanna*, page 177, is a device of a female figure holding an armillary sphere, entitled Urania.

family, sending the poet Waller, in 1639, a handkerchief so curiously embroidered that he could not discover the meaning of its riddling conceits, and proposed sending it to Oxford, to the astrologer, and calls for the help of Saccharissa in his perplexity. As there were not enough Virtues to fill the arcades, other symbolical figures, such as Time, were brought in. Their identification is not complete, and it is regrettable that they are not named like the much larger appliqué embroideries at Hardwick Hall, where beneath arches, in a series of hangings, are figures representing the Virtues with their appropriate symbols. While the Hardwick embroideries were probably designed by an artist in the household of Elizabeth of Hardwick, most needleworkers contented themselves with the emblem-books and picture-sheets sold by booksellers. In the reign of Charles II. one Peter Stent advertises among sheets and half-sheets for sale "the 4 seasons of the year," "the 5 senses," "the 4 quarters of the world," and it is probable that the originals of the Virtues and personifications upon the cushion were to be found in such sheets issued by booksellers and used (and used up) by embroiderers.

STUMP-WORK CUSHION EARLY SEVENTEENTH CENTURY

In the MS. inventory of the Countess of Shrewsbury's furniture and household stuff at Chatsworth are mentioned "hangings of imbroderie of cloth of golde & silver cloth of tyssue velvett of sondry coulers & needleworke . . . one peece of the picture of fayth & her contrarie Mahomet; another peece with the picture of Hope & the contrary Judas; another peece with the picture of Temperance & the contrary Sardanapalus." Also five hangings "imbrodered with the pictures of the Vertues, one of Zenobia, magnanimitas & prudentia; another of Arthemitia, constantia & pietas; another of Penelope, prudentia & sapentia (*sic*); another of Cleopatra, fortitudo & justitia; another of Lucretia, charitas & liberalitas."

NOTES & QUERIES

[The Editor invites the assistance of readers of The Connoisseur *who may be able to impart the information required by Correspondents.]*

Unidentified Painting (No. 200).

Dear Sir,—I am sending herewith photos and particulars of a find I have made of an old Dutch painting, thinking that the discovery may be found of sufficient interest to be noted in The Connoisseur. I first saw the picture at an establishment in East Molesey, and I was informed it had been rolled up in a loft for a number of years, having been removed from a small smithy in Esher, where it had been nailed to the rafters during an unknown period, and which to a great extent accounted for its very blackened and torn condition.

On becoming its owner, I placed it in the hands of an expert, who undertook its restoration, the result being as shown in the photograph, although such does not convey an adequate impression of the details and rich colouring of the figures, etc. The subject is, *Reception of Venus approaching the Shore on a Chariot drawn by Dolphins and Attendants.* Three cupids (in the sky) are holding a myrtle wreath above the Venus. The picture is signed "A. Willarts (and dated) 1647."

(200) UNIDENTIFIED PAINTING

I should be pleased to show the painting to any connoisseur interested at any time by appointment. —Yours truly, Wm. Noakes.

Unidentified Painting (No. 199).

Sir,—The accompanying signature is carefully copied from an old oil-painting believed to be by the master in question—Rembrandt. The signature is, with the paint and varnish, somewhat difficult to decipher, but the characters are bold, and can be

SIGNATURE ON UNIDENTIFIED PAINTING, NO. 199

made out as above. I wonder whether any reader has a similar experience.—I am, etc., J. M. H.

China Marks.

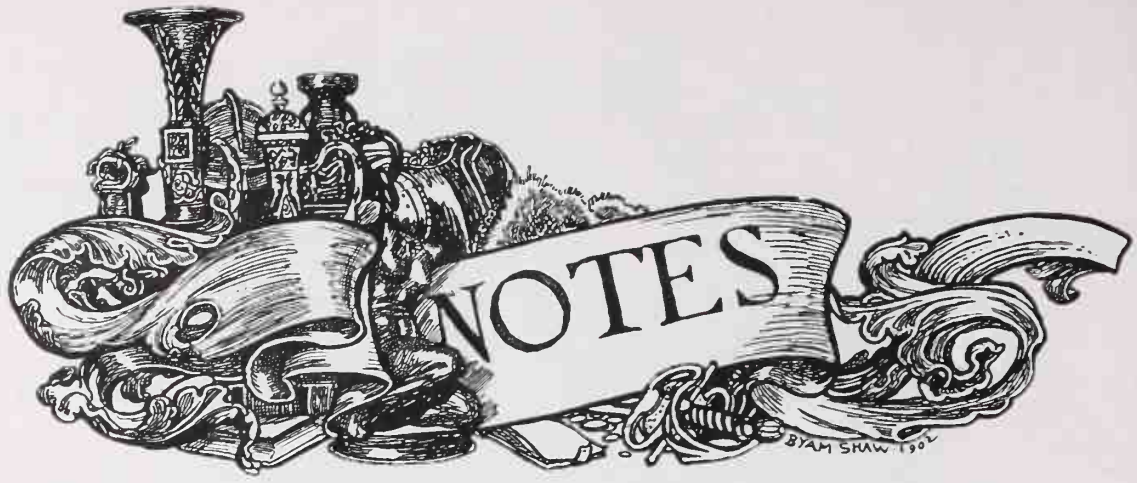
Dear Sir,—In the Notes and Queries of your November number a correspondent asks under the above heading if the marks on his Nantgarw china NANTGARW C.W. refer to George Walker, partner and son-in-law of Billingsley. This, I venture to say, is hardly likely to be the case, for if he looks more carefully at the first letter, he will find that what appears to be a G on some specimens is really a C, the dot separating the two letters being so close to the C as to make it resemble a G. This is an error that can readily be forgiven. Moreover, as has been already pointed out by Mr. Turner in his standard work on Swansea and Nantgarw ceramics, Walker's Christian name was not George, but *Samuel*. With regard to the letter B impressed under the C.W., this appears to have been a maker's mark. The writer purchased from Mortlock's many years ago a set of Nantgarw marked plates, all from the same service, with varying letters under the C.W. from A to F. It is therefore very unlikely that the letter B refers to Billingsley. In all probability the letters C.W. impressed on Nantgarw mean simply *China Works*.—Yours faithfully, Herbert Eccles.

(201) UNIDENTIFIED PAINTING

Unidentified Paintings (Nos. 201 and 202).

Dear Sir,—I have two large oil-paintings, the subjects being *Starting for a Ride* and *Meadows on the Banks of the Meuse*, painted by Albert Cuyp. Can your readers supply any details of their history? They are in excellent preservation. The size of each painting is 5 ft. 6 in. by 3 ft. 8 in.—Yours truly, Arthur Johnson.

(202) UNIDENTIFIED PAINTING

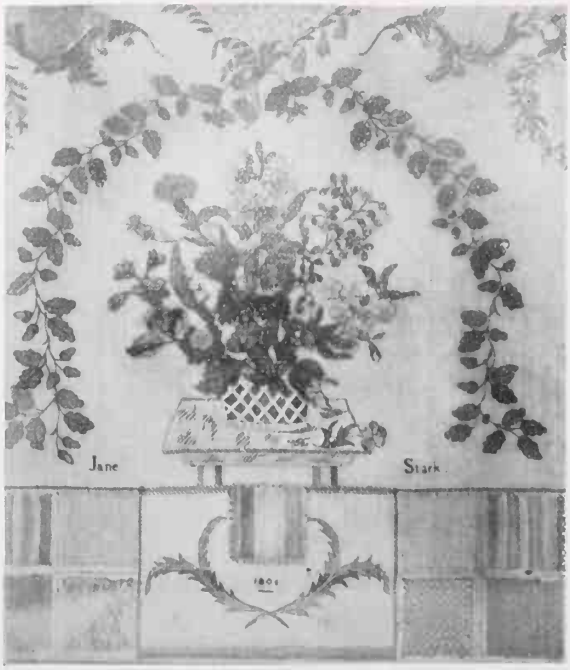


The Stark Sampler

Our illustration shows a sampler, dated 1806, which was worked by Mrs. Jane Stark, mother of James Stark, the Norwich artist, who was a pupil of John Crome. It was formerly in the possession of William Crome, brother to John. As the design includes the rose, the thistle, and the shamrock, it seems probable that a national significance was intended. The sampler is in the possession of Mr. Hubert Palmer.

"Whistling" Tankard

A correspondent sends us the annexed photographs of a tankard, which appears to date from about 1680. The date-letter is partly obliterated, but the maker's mark, T.C., surmounted by a fish, still survives. The lion's and leopard's heads also appear on the body and cover. The dimensions are—height, 5 inches; circumference, 15 inches (base) and 13 inches (lip). This tankard is of the type which has been termed erroneously as "whistle," on account of a hole in the bottom of the handle. As a matter of fact, this hole was never intended for such a purpose, but was made solely to prevent air being enclosed in the handle, which might cause a burst when the joint was soldered.



SAMPLER BY MRS. JANE STARK, MOTHER OF THE ARTIST

Historical Ravenscourt Park

It is improbable that many of those who dwell in the environs of Ravenscourt Park, beyond Hammersmith, realise that at one time the locality was closely connected with royalty. The present name was given to the district in modern times, but formerly we find it designated as Pallenswick, or Stanbrook Green. Ravenscourt House stands on the site of old Pallenswick Manor, which tradition states to have belonged to Alice Perrers, the notorious favourite of Edward III., who himself is said to have used it as a hunting-box. Upon the banishment of Perrers in 1376, the manor reverted to the crown, being then "well built, in good repair, and containing a large hall and chapel," together with many broad acres in its estates. In 1631 it was sold to Sir Richard Gurney, created a baronet by Charles I., and Lord Mayor of London in 1641, who refused to call out the trained bands at the time of the arrest of the five members, and died in the Tower in 1647 as the penalty for having the royal proclamation against the Parliament's militia ordinance read in 1642. During the eighteenth century the old house was demolished and the present structure built on its site. At the same time the encircling waters of the moat were diverted into an ornamental lake. Writing of the manor, Thomas Faulkner tells us that "the arms of Edward III., richly carved in wood, stood, till within these few years (*circa* 1839), in a large upper room, but they fell to pieces upon

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Photo Munsell

APIRIUS AND HIS MOTHER
ROM THE PAINTING BY ANGELICA KAUFFMAN
t Amesbury Abbey

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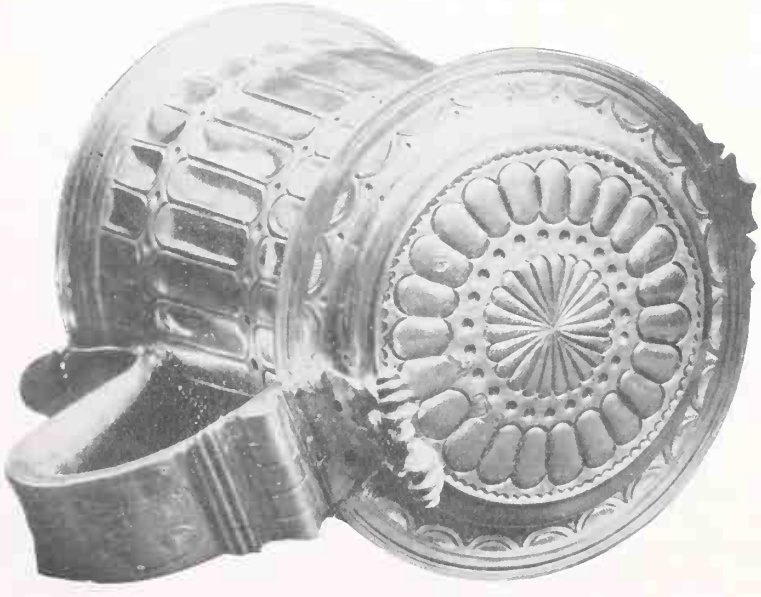
being removed when the house was repaired. The crest of Edward, the Black Prince, still remains in a parlour." He considered these relics to have belonged to Alice Perrers' mansion. The present Ravenscourt House was purchased by the L.C.C. in 1888, and is now a Free Library.

"WHISTLING" TANKARD

Some Curious Discoveries in East Anglia

THE connoisseur who keeps a record of interesting antiquarian discoveries also preserves details of romance in real life. On page 168, vol. xxxviii., of THE CONNOISSEUR, reference was made to some strange local "finds," but the list might be prolonged indefinitely. A further selection, which is confined to East Anglia, now appears. The year after James I. succeeded to the English throne, the old parish church of Eccles, Norfolk, was ruined by the encroachments of the sea, but the multi-angular-topped Gothic tower formed a well-known landmark on the shore till within our own times. During the December gales of 1912 the action of the elements cleared the scanty remnants of the church, revealing the key and lockplate of the old church chest, and yielding the long-dead villagers to the mercy of wind and wave. In 1913 workmen demolishing some old houses close to Wolsey's gate, Ipswich, came upon a sixteenth-century fresco, which had been covered in and forgotten.

Alterations to churches have often formed the excuse for acts of the most wanton vandalism, which is not always reparable, as in the following case. When the floor of Little Easton Church, Essex, was lowered in 1911, brasses to the memory of Henry Bourchier, 1st Earl of Essex (died 1483), and of his wife, Isabel of York, aunt to Edward IV., were brought to light. The history of the famous brass in Gorleston Church records not so much a discovery as an appreciation of its merits and historical value. The brass, which represents a knight bearing the mullets of the Bacons on his shield, was "abstracted" from its matrix in the then ruined fane, and eventually came into the possession of Mr. Craven Ord, who died in 1830, when it was restored to its place in the church through the public spirit of Messrs. John Gage



"WHISTLING" TANKARD ANOTHER VIEW

Rokewode and Dawson Turner. Boutell places it at about A.D. 1320, and it is certainly one of the finest of our early military brasses.

Modern Paintings at Edinburgh

A COLLECTION of modern paintings was recently dispersed at Mr. Dowell's galleries (18, George Street, Edinburgh). The highest bid was of £199 10s., which was made for a 24½ in. by 15½ in. canvas, *Venturing*, by W. McTaggart, R.S.A. The same artist's *Springtime*, 23½ in. by 17½ in., was knocked down for £189. Other prices were as follows: *Feeding Baby*, by Bernard de Hoog, 19 in. by 25 in., £96 12s.; *On Guard*, by P. Joanowitch, 20 in. by 28½ in., £31 10s.; *The Haunt of the Kingfisher*, by Alex. Fraser, R.S.A., 16½ in. by 12½ in., £26 5s.; *Confidences*, by R. L. Chretien, 34½ in. by 45 in., £26 5s.; and *The Portfolio*, by R. Hope, 39½ in. by 53½ in., £22 1s.

A GROUP OF OLD PEWTER

Old Pewter

THE pieces of antique pewter illustrated are in the collection of Mr. A. Andrews, of Boscombe. Reading from left to right, there are, on the upper register, (1) a Scottish communion cup, *temp. circa* Charles I.; (2) a beaker with pricked decoration, *temp.* Charles II.; (3) on box, a flagon, late seventeenth or early eighteenth century; (4) a candlestick, *temp.* Charles II.; and (5) a Scottish communion cup, *temp.* Queen Anne. On the lower register appear (6 and 8) two flagons, and (7) a Yorkshire ale jug, all of late seventeenth or early eighteenth-century date.

Model of an Old Pedlar Woman

By courtesy of Mr. Arthur G. Wright, the curator, we are enabled to reproduce an excellent model of an old pedlar woman, which has been recently added to the Colchester Castle Museum. The figure stands 12 inches high, is dressed in "coal-scuttle" bonnet and scarlet cloak, and carries a basketful of assorted oddments. Mr. Wright's attention has been drawn to the fact that there is an old woman at a certain Essex town who still goes about the country with a very similar basket, although the bonnet and cloak have been discarded for something more recent in fashion. —F. G. R.

In the Sale Room (Stamps)

AT Messrs. Puttick & Simpson's sale on November 2nd and 3rd the following prices were of interest:—A collection of 1,150 French, £37; a collection of French Foreign Post Offices, £17; a mint copy of the £1 Gibraltar of 1908, £4 2s. 6d.; a collection of 1,059 Portuguese Colonies, £20 10s.; Ceylon, 1908–11, 5 and 10 rupees, mint, 42s.; Natal, 1908, £1, in mint state, 63s.; a used copy of the Togo "Anglo-French Occupation," 50 pf., with the wide overprint, £31; Cayman Islands, 1d. on 5s., in mint condition, 24s.; Grenada, 1904–6, multiple watermark, 10s., in mint state, 30s.

At Messrs. Harmer, Rooke & Co.'s sale on November 4th a used pair of the 6d. dull purple Canada, on thin paper, made £6 5s., despite the fact that one stamp had a slight defect. The £1 Gibraltar of 1903 sold for 78s. The 3 pies Chamba of 1904, with inverted overprint, in mint condition, realised 27s.

Messrs. Walter Bull & Co. held a sale on November 4th and 5th. A superb used copy of the 2d. Mauritius of 1859, from the worn state of the plate, sold for £5 (catalogue value, 50s.).

Messrs. Harmer, Rooke & Co. disposed of a fine lot of Colonials at their sale on November 6th. A used pair of 1d. New South Wales, Sydney view, Plate 2, made £8 10s., whilst a used pair of the 2d. Plate 5 sold for £6. A copy of the £25 Nyasaland, 1896, fetched £27, but the stamp was very badly centred, and this greatly depreciates the value, for a few years ago a mint copy of this stamp realised £60; very few really mint copies of this stamp are known. An unused but creased copy of the 25 dollars Straits Settlements, 1904–6 issue, was knocked down for £5. The 50 pf. Togo "Anglo-French Occupation," narrow setting, used on piece of original, sold for £27.

MODEL OF OLD PEDLAR WOMAN, AT COLCHESTER MUSEUM

At Messrs. Glendining & Co.'s sale on November 9th and 10th the following prices were of interest:— Portuguese Indies, 1871, 200 r., used but slightly thinned, £5 10s.: Turkey, 1863, error of colour, 1 piastre, yellow, £5 5s.; Ceylon, 1857–8, 8d. brown, used but slightly defective, £12; Newfoundland, a die proof of the 1s. scarlet, on card, 28s.; a magnificent used copy of the 3d. New South Wales, Sydney view, on laid paper, £10 15s.

Messrs. Harmer, Rooke & Co. had a large attendance at their sale on November 10th. A superb used copy of the 10d. blue Canada, 1852–7, on entire, original, realised £4 4s. (catalogue value, £2). The 5s., 10s., and £1 Great Britain I.R. official, Queen's head, overprinted "Cancelled," went to £27, whilst a mint block of four ½d. green, O.W. official, 1901, showing the control number, sold for £3 10s., and a used pair of the 5d. value, O.W. official, realised 54s. An unused block of six Indian ½ anna blue, 1854, die 1, made 50s., whilst a used strip of four 2 annas, green, of the same date, fetched 32s. On November 13th the war provisionals fetched excellent prices, as is usual in this room, and the ½d. on 3 pf., 2½d. on 20 pf., and 6d. on 50 pf. Samoa, a used block of four of each on entire, realised £4 17s. 6d., and a similar lot £4 15s.

Messrs. Puttick and Simpson held a sale on November 16th and 17th. A collection of 1,452 German Empire and States made £19 10s. An unused copy of the 8d. brown Ceylon, 1855–9, sold for £20, but the stamp was cut into at the top; whilst a used copy of the 9d. purple-brown of the same issue realised £4 5s., and a used copy of the 1s. value of the same date made 24s. A complete mint set of Cameroons, 1915, C.E.F., was knocked down for £7. A collection of 2,377 stamps, in four albums, went to £56 before the hammer fell.

At Messrs. Harmer, Rooke & Co.'s sale on November 18th and 20th several interesting lots were sold. A used copy of the 1c. black on magenta British Guiana of January, 1852, quickly ran up to £5 5s., despite the fact that the stamp had a slight defect. A mint copy of the £1 blue Nyasaland, 1896, sold for £3 8s. An unused block of four of the 25 dollars Federated Malay States, first issue, realised £30; two of the stamps, however, were slightly creased. A fine used vertical strip of five (lower stamp severed) of the 100 reis Portugal of 1853 made £21.

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At Messrs. Walter Bull & Co.'s sale on November 19th a slightly thinned copy of the Naples 1860 ½ Tornese blue made £13.

At Messrs. Glendining & Co.'s sale on November 23rd and 24th the following prices were of interest:—A used copy of the 2s. brown Great Britain, 1880, 63s.; a mint copy of the Type 1 2d. Admiralty Official of Great Britain, £1; a used copy of the 1s. 9d. yellow-green Ceylon of 1857–8, £6 10s.; a used copy of the Mauritius 1d. bright red on bluish, £21, but the stamp was slightly rubbed on the surface; a mint copy of the 10 pf. Togo "Anglo-French Occupation," close setting, realised £3 5s.; a used copy of the 5s. St. Vincent of June, 1880, was knocked down for £7 15s.; a fine copy of the 1d. New South Wales, Sydney view, Plate 1, sold for £6 5s., whilst a nice copy of the 2d., Plate 4, on laid paper, went to £4 5s.

CHAIR IN WHICH THE WILL OF GAY, THE POET, WAS FOUND

Messrs. Harmer, Rooke & Co.'s had a very large attendance on both days of their sale on November 24th and 27th. A collection of 138 stamps of Great Britain sold for £9 10s.; a used copy of the 3d. New South Wales, Sydney view, without whip, £6 10s.; a mint copy of the ½d. Zululand on Natal, showing the double overprint, 32s.; a mint block of four ½d. Great Britain, R.H. official, £4 6s.; a collection of 188 Mexican, £5 12s. 6d.; half of the 1s. Newfoundland scarlet vermilion, used on piece, 44s.; the 3, 5, 20, 25, 30, 40, and 80 pf. Togo "Anglo-French Occupation," in mint state, £7 10s.

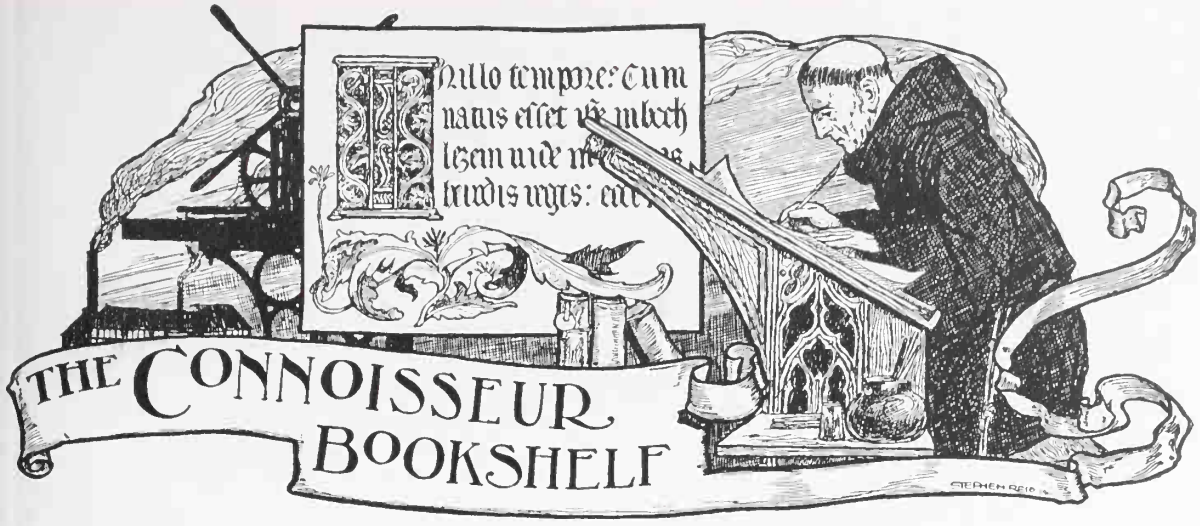
Other interesting lots sold during the month were:—A collection of British control numbers, £110; Cape of Good Hope, 1855–8, 1s. yellow-green, a used pair, £5 15s.; Ceylon, 1857–8, 5d. chestnut, mint, £5, and an unused copy of the 1s. 9d. yellow-green of the same issue, £7 10s.; Great Britain O.W. official 10d., Queen's head, mint, pair, £6 10s.; Patiala, 1891, 2, 3, and 5 rupees, mint, £7; Nova Scotia 1s. violet, a fine used copy, £27; St. Vincent, 1880, 5s. rose-red, used, £8 5s.; Oldenburg, 1859, 2g. black on rose, used, £5 5s., and the 3g. of the same issue, £4 15s.; Roumania, July, 1858, 108 paras, £39; Saxony, 1850, 3 pf. bright red, used, £16; Cape of Good Hope, 1853, blue paper, 1d. brick-red, a used pair, 50s.; Austria newspaper stamp, 1851, thick paper, 6k., yellow, used, £8 5s.

Gay's Chair

THIS is an excellent example of a "saddle" chair, on which one sat as if on a horse, the back serving as a rest for the arms. The type will be readily remembered from the more austere article used by the Iron Duke, and now preserved in Walmer Castle. The present specimen has not only a folding desk at the back, but also little drawers for pens and ink, which pull out from under the arms. It is said that the will of Gay, the poet, was discovered inside a hollow up the back after the removal of a drawer. This chair is the property of Mrs. Fisher, of Chertsey.

The Oxenden Collection

READERS will remember the *Portrait of a Young Man wearing Armour*, attributed to William Aikman, which was reproduced on page 200 of our issue for December, 1915, accompanying the third part of Lady Victoria Manners' article on the Oxenden Collection. For some time there has existed a doubtful tradition that the sitter was the *Old Pretender*; but we now understand that Mr. Basil Oxenden has succeeded in identifying the portrait with none other than John, 2nd Duke of Argyll, and Duke of Greenwich, born in 1678, and died in 1743, who distinguished himself under Marlborough at Ramillies, Oudenarde, and Malplaquet.



"What Pictures to see in America," by Lorinda M. Bryant. (John Lane. 10s. 6d. net)

WITH rather a pang one reads in the cover advertisement to Mrs. Bryant's book that "America stands to-day as the great treasure-house of the art of the world." The statement is, of course, open to contention, and one fancies that France, Germany, and Italy, as well as England, may be regarded as each containing a greater profusion of art treasures than as yet have been accumulated on the far side of the Atlantic; but that the claim for American supremacy has been seriously made shows how far England is dropping from her former standing as being the great collecting country of the world. Most of the important old masters now contained in America have been secured either directly or indirectly from private collections in this country. How extensive the exodus has been may be exemplified in the works of Rembrandt. Mrs. Bryant states, "Of the six hundred pictures by Rembrandt, more than a sixth are in the United States," and says in another place, "There are in America to-day a larger number of the paintings of Rembrandt than in any one country of Europe." Corroboration of the former assertion may be found in the recent *Report of the Committee of the National Gallery*, which contains a list, professedly incomplete, of the important Rembrandts known to have left England during recent years. They number over fifty, of which thirty-three went directly to America. Making allowance for unimportant examples of the master intentionally omitted from the list, for others the sale of which has not yet been publicly recorded, or which have gone to America by devious channels, and it may be well surmised that about two-thirds of the Rembrandts now in the United States came from England. When it is remembered that the same process is going on in regard

THE VIOLINIST BY VAN DER HELST PENNSYLVANIA ACADEMY OF FINE ARTS FROM "WHAT PICTURES TO SEE IN AMERICA" (JOHN LANE)

to the work of other artists, and that it will be probably accelerated owing to the heavy taxation incidental to the present war, the outlook for the future is black indeed, and, unless the Government take action, it may be feared that in the course of the next decade England will be denuded of all the more important treasures yet remaining in her private collections. Mrs. Bryant's book, which gives an account of the principal pictures contained in twenty-four of the more important public galleries in the United States, will be interesting to the English art-lover as showing the vast accumulation of fine work which is going on at the other side of the Atlantic. The old Dutch and the Barbizon schools are especially favoured, while American artists, who constitute a far stronger body than is yet realised in Europe, have been very strongly supported. Writing as she does, for a popular audience, one may excuse the large amount of space given by the author to non-essential anecdotes of artists and the retelling at some length of well-known stories and legends illustrated in their pictures. One nevertheless regrets that Mrs. Bryant did not curtail her efforts in these directions and include descriptions of a larger number of pictures, for many important and interesting works are altogether unnoticed. There are several misprints and misstatements in the book which it may be well to point out for correction in case a second edition is issued. Sir Frederick Leighton should be Lord Leighton; Delarouche, Delaroche; and Maggie Tolliver—George Eliot's heroine—Maggie Tulliver. Printing was invented long before Titian was born, even supposing the date of his birth is taken as 1477 instead of 1489, which is now generally accepted as correct. Constable's father owned mills on the Stour, not the "Staur," but did not live in them, and his house at East Bergholt is well known from the artist's pictures, so that the windmill in Constable's *English Landscape*—probably in the neighbourhood of Hampstead—at the Layton Art Gallery cannot be regarded as "possibly Constable's own home."

"The A B C of Heraldry," by Guy Cadogan Rothery (London: Stanley Paul & Co. 5s. net)

THIS work is more advanced than might be expected from the title, bringing us, as it does, from the emblems of the ancients to the hereditary arms of modern times. It deals principally with the artistic and historical sides of heraldry, but this does not detract from its practical value. We are glad to see that some subjects have been more fully dealt with than usual, such as the royal arms of England, the arms of the overseas colonies and dominions, British and foreign flags, and heraldry in the applied arts.

It is, of course, impossible to cover everything in a book of this nature; there are, however, certain points upon which a warning to the younger student would not come amiss from such an authority as Mr. Rothery. For an instance we might mention the atmospheric effect on the colours used on arms in churches, etc., owing to which many genealogists (often but poor heralds) fall into serious errors in describing such heraldry. Another instance we might mention is in the case of stained-glass windows. If a piece of red glass disappears, it often leaves a yellow stain upon the glass covering it, with the result that it is often described by the unwary as "or." When mistakes of this nature are made, they are, without exception, copied by others, often by those who should know better.

The illustrations have been well chosen, to show the diversity of treatment in time and place. Some of these might, however, have given place to others of more interest to the younger student, without in any way detracting from the value of the work or diverting it from its principal object. One of the most interesting of the thirty-six full-page plates is that of the beautiful armorial chimneypiece at Tattershall Castle, of which we give an illustration. Mr. Rothery has handled a difficult subject with great skill, and his book cannot fail to prove of value to all students of heraldry.

"Prehistoric Art," by E. A. Parkyn (Longmans & Co. 10s. 6d. net)

WHILE great changes in historic art have occurred during centuries, or even decades, the progress of prehistoric art has to be measured in series of millenniums. Even this method can only be followed in a very perfunctory fashion, for, as Mr. E. A. Parkyn truly points out, any exact chronological data is out of the question. For convenience of reference, the periods of prehistoric humanity are divided into the Stone, Bronze, and Iron ages. These ages, however, by no means synchronised throughout the world, as even during the nineteenth century many races existing in remote parts of it, such as the bushmen of South Africa or the aborigines of Australia, had only attained a state of civilisation corresponding to that of the Stone Age of Western Europe. This extended over an immense period of time. It has been divided into periods, the Palæolithic, or Old Stone Age, and the Neolithic, or New Stone Age, the distinction between them being that in the first period "implements made by chipping a stone were never afterwards polished," whereas in the later period the polished stone axe, or "celt," was universal. Man's earliest artistic efforts were apparently in the form of sculpture. Some of them are surprisingly good, even judged from the standpoint of modern art, and the worst of them would be entitled to rank in verisimilitude with several of Mr. Epstein's later productions. Carving in relief was a later development, and engraving came later still. The artists worked in stone, horn, ivory, and bone. That the people of the early Stone ages were not deficient in some of the forms of craftsmanship is shown by their bone needles, "which are much superior to those of later, even historical, times, down to the period of the Renaissance." During the later portion of the age they were acquainted with the use of colour, and even made bone tubes for holding ochre. Many of their caves have been found decorated with rude frescoes, chiefly of animals, in which the outlines are engraved, and the body more or less realistically coloured. The Neolithic showed a marked advance over Palæolithic culture, not only by the polishing of stone

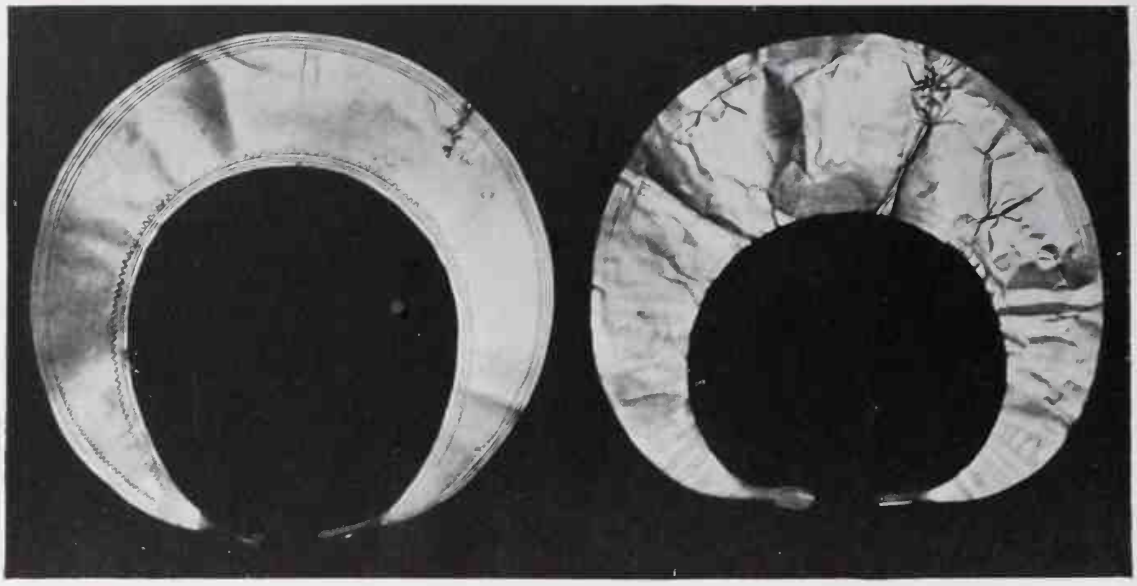
THE HARVESTERS RESTING BY J. F. MILLET BOSTON MUSEUM OF FINE ARTS
FROM "WHAT PICTURES TO SEE IN AMERICA" (JOHN LANE)

implements, but also by the making of pottery; and it was in the decoration of pottery that art chiefly developed. Unfortunately, most of the pieces discovered are not to be distinguished in form and character from those produced in later periods, consequently it is most difficult to discriminate between them. However, sufficient have been found among known Neolithic remains to show that the ware often attained considerable symmetry of form, while the incised patterns with which it was decorated were sometimes both elaborate and beautiful. In the Bronze Age metal and pottery work—the former more especially—attained in certain directions an artistic excellence which modern civilisation has been scarcely able to emulate. Recent discoveries have led to "the now almost undisputed conclusion that the earliest Mediterranean Bronze Age culture is to be sought in Crete, where bronze was probably in use early in the third millennium before the Christian era." Not until many centuries later did the art of metal-working penetrate to Western Europe, so that much of the magnificent bronze work found in England and Ireland, though it belongs to the prehistoric period of our own country, was well within the date of recorded history in more civilised regions. Mr. Parkyn gives an excellent account of the various forms in which art manifested itself in prehistoric times, though one could have wished that he could have made more clear the order in which the different countries emerged out of barbarism. This is a task, however, which, having regard to our present knowledge of the early records of humanity, presents almost unsurmountable difficulties. While in the West only a comparatively short period of civilisation separates us from the Stone Age, the eastern shores of the Mediterranean are a museum of buried civilisations. Not until they are exhumed can we tell what lies beneath, and when this is done it is probable that the ancient East will in time afford us a greater profusion of relics of primitive art than have been discovered in Western Europe.

"The Scottish Friend of Frederic the Great," by Edith E. Cuthell 2 Vols. (Stanley Paul & Co. 24s. net)

THE Scottish friend of Frederic the Great, whose career forms the theme of Mrs. Edith E. Cuthell's interesting book, is George Keith, tenth and last Earl Marischall of Scotland. The office was hereditary, nominally carrying with it the command of the King's cavalry and ranking its possessor immediately after the Lord High Constable of the kingdom.

One of the most ancient families in the country, the Keiths for many generations enjoyed immense wealth and lived in princely state at Dunottar Castle, their principal seat. This magnificence eventually appears to have impoverished them, and when George Keith, on the death of his father in 1712, became Earl Marischall, he found himself owner of an embarrassed estate, while his education and his close relationship to many of the Jacobite party all predisposed him to join the cause of the exiled dynasty. His removal from the command of the Scots Troop of the Horse Grenadier Guards on the accession of George I. confirmed his dislike to the House of Hanover, and he became one of the principal leaders in the 1715 rebellion. Mrs. Cuthell's account of the rebellion and of Keith's after-life is almost wholly given in extracts from letters—many of which have not been published before—and she has confined her own text to the narrowest limits consistent with the reader's understanding of the narrative. These letters are immensely interesting as putting us on an intimate footing with some of the most distinguished personages of the eighteenth century. The Jacobites do not appear to advantage; they were split up into cabals, and their



GOLD LUMULÆ, HARLYN, CORNWALL. FROM "PREHISTORIC ART" (LONGMANS) [PHOTO PENROSE

policy" was invariably regulated by committees, the members of whom were jealous of each other's influence, and could never decide upon united action until any chance of it being effective had disappeared. Keith broke with them before the "forty-five" rebellion, and ultimately, through the influence of Frederic the Great, received a pardon from the English Government, though not a reversion of the attainder which had deprived him of his hereditary office and estates. The Prussian king appears in a wholly amiable light throughout the volume. He was sincerely attached to Keith, sparing time to write him intimate and kindly letters, even when his crown and kingdom seemed in danger. There is a lengthy correspondence with Rousseau, who always enjoyed Keith's protection, though he wearied the Earl Marischall's patience by his inveterate habit of quarrelling with people over wholly imaginary grievances.

Mrs. Cuthell's book is a valuable contribution to eighteenth-century history; and the picture she presents of the last Earl Marischall is undeniably attractive. He made himself deeply respected wherever he went, and in every country he visited attracted to himself the acquaintance of the most exalted personages and of "everyone worth knowing in philosophy, history, and art." This he did by his uprightness of character and charm of manner. Had not his early surroundings made him predisposed to the Jacobite cause, his talents might have enabled him to cut a noteworthy figure in English history.

"An Art Philosopher's Cabinet, being Salient Passages from the Works on Comparative Æsthetics," by George Lansing Raymond, L.H.D. Selected by Marion Mills Miller, Litt.D. (G. P. Putnam's Sons. 6s. net.)

DR. MARION MILLS MILLER, in her preface to *An Art Philosopher's Cabinet* — a volume of extracts from the works of Professor Raymond — points out that "epigram . . . may itself become the mother of error.' One can cordially endorse this statement, for epigrams are apt to be merely witty statements of partial truths; nevertheless, books seasoned with them are more fitted for quotation than those in which facts and arguments are set forth with judicial fulness and precision. The latter characteristic is common to all Professor Raymond's works on comparative æsthetics; each is a logical exposition of a thesis in which the arguments are dovetailed together with the same precision as blocks of stone in a solidly built edifice. To present them apart is to deprive them of much of their significance. Even as regards the longer extracts, the reader frequently finds himself confronted with statements which, to be perfectly understood, should be read in conjunction with other modifying or explanatory statements which are not quoted. In this may be found a reason for several definitions, which, as presented in their present form, can by no means be unreservedly accepted. Thus in the differentiation between poetry and prose, the special characteristics assigned to the former, viz., the power of influencing "us through the use of *imitation* or thorough *imaging*," and the arranging of words "so as to produce . . . rhythmical and musical effects," almost equally pertain to both mediums. Nor can lovers of art accept Professor Raymond's quoted remarks as fully showing the distinction between realistic and ideal portraiture. About the latter he writes: "By the exercise of a little brain-work it is always possible, in picturing a person, to introduce something which, without verbal interpretation, will represent, and enable the mind to recognise, his *character*. This causes what is termed ideal portraiture." What this "something" should be is suggested in the preceding paragraph. "Take a boy," says the Professor. "If he be athletic in his tendencies, his character may be best brought out by standing him

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"Then, welcome each rebuff
That turns earth's smoothness rough,
Each sting that bids nor sit, nor stand, but go!
Be our joys three-parts pain!
Strive, and hold cheap the strain;
Learn, nor account the pang; dare, never grudge the throe!"

BY BERNARD PARTRIDGE

From "Rabbi Ben Ezra," by Robert Browning (Hodder & Stoughton)

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up in a lawn-tennis suit with a racket in his hand; if studious, by sitting him down with a book. In both cases the pose can be made to tell its own story. In the latter case, if he be gazing up from his book with a dreamy, far-away look in his eyes, the picture, though a portrait, may be made to have all the interest that might attach to an idealisation named 'The Young Newton' or 'The Young Scott'; and, no matter whose boy it may be, he will seem interesting to everyone." These methods are, after all, only the trade tricks of the photographer's studio, useful in their way, but having little or no effect on the idealistic qualities of a work of art. A quotation taken from the "Essay on Art and Morals" will meet with more general approval. It runs as follows:—"Plays and novels that make us spend hours with people such as we never meet, or meet only to avoid, and statues and pictures equally objectionable, do not represent real life as we know it, and cannot appeal, therefore, to our sympathies as art should." There is sound common sense underlying this statement, and it will be found that sound common sense summed up and expressed in a logical manner is the keynote of Professor Raymond's system of æsthetic philosophy.

DAVID HUME FROM AN ENGRAVING BY D. MARTIN, AFTER A. RAMSAY FROM "THE SCOTTISH FRIEND OF FREDERIC THE GREAT" (STANLEY PAUL)

"Rossetti," by Ford Madox Hueffer; "Leonardo da Vinci," by Dr. George Gronau. ("Masters of Painting" Series. Duckworth & Co. New Edition. 3s. 6d. each net)

THE new editions of the life of *Rossetti*, by Ford Madox Hueffer, and that of *Leonardo da Vinci*, by Dr. George Gronau, each contain thirty-two photogravure plates in substitution for the original half-tone illustrations. This change adds considerably to the attractiveness of the books. Photogravure, though not more accurate than half-tone, is both considerably richer in its pictorial effect and a much more expensive process. That Messrs. Duckworth & Co. are able to effect the substitution in volumes so moderately priced adds one more to the marvels of modern book production. Both biographies are well-known works, and though many years have elapsed since they were originally written, but little information has been gleaned in the interval to affect the criticisms and conclusions drawn by the authors. Mr. Hueffer's book, indeed, remains practically intact; no important facts concerning the poet-painter's life have come to light since it was first issued, and the author's criticisms, appreciative without being unduly eulogistic, alive to the painter's faults as well as his genius, still fairly summarise the present educated opinion concerning him, which, in fact, they have materially influenced. Dr. Gronau's *Leonardo da Vinci* allows more scope for revision. Research into the life of the Florentine painter has been extensively pursued during recent years, and opinions concerning many points, not, however, of vital importance, have become considerably modified. One cannot accept, for instance, Dr. Gronau's statements that Leonardo "grew up in Florence in the society of his aged grandparents, his father, his father's wife, and an uncle," and that "he was probably still quite a child, about ten years old," when he was entrusted to the charge of Verrocchio. What evidence there is goes to show that the artist passed his childhood and early youth with his grandfather at Vinci, and that he was not apprenticed to Verrocchio until he was about seventeen. The two letters from Fra Pietro da Nuvolari to Isabella d'Este concerning the artist are referred to as having been sent with a year's interval between them, whereas Mr. John R. Eyre, in his recent monograph on Leonardo's *Mona Lisa*, conclusively showed that one was written within a week of the other. Various other statements might be pointed out which should be amended to bring the work up to the date of our present knowledge concerning Leonardo, but in the chief essentials the book gives a very good idea of both his life and work.

A REPRINT has been issued of the five lectures given by Mr. E. A. Le Mesurier in 1889 on the history of Genoa as written in her buildings. The work is of more historical interest than architectural, and forms a succinct and well-written record of the famous Italian city up to the unification of Italy under Victor Emanuel. As the writer acknowledges in his preface, he has made no attempt to bring the work up-to-date, but as the emendations needed would only refer to the destruction or removal of one or two buildings which has taken place since the work was first published, their omission is a matter of minor importance. Mr. Le Mesurier was evidently deeply interested in his subject when he wrote the book, and he has probably done wisely in allowing it to stand as it was, and thus not interfere with the feeling of spontaneity which at present characterises it.

"Genoa: Her History as Written in her Buildings" By E. A. Le Mesurier (T. Fisher Unwin, Ltd. 5s. net)

THOUGH *The Dream of Gerontius*, by Cardinal Newman, made its first appearance in print so long ago as 1865, it is curious that Miss Stella Langdale is the first artist who has attempted to illustrate it. The theme, of course, presents unusual difficulties; but other works which are not less trying in this respect have been more or less triumphantly essayed, and the measure of success which Miss Langdale has attained leads one to believe that the illustration of the poem is not beyond the province of art. That Miss Langdale "has put into concrete form the wonderful visions of the poet without losing anything of their grandeur or vastness," as is stated in the advertisement, is too high praise for her work; but her interpretations of the poem are sympathetic and suggestive, and she has undoubtedly caught its spirit. Besides the illustrations, an attractive feature of the book is Mr. Gordon Tidy's introduction, in which he gives a full history of the origin of the poem, and points out the variations made by the author after the original edition was published. It first appeared in the *Month*, in two portions, in 1865, and was copied in the New York *Catholic World* later on in the same year. In 1866 Newman had it issued separately in a 32mo booklet of forty-five pages, signed with his initials only. Since then many editions of it have been published; it has been translated into foreign languages, and set to music by Sir Edward Elgar. Probably no religious poem of modern times has been so widely circulated or received with so much appreciation by all sorts and conditions of Christians. Men so widely opposed in thought as Gordon and Gladstone made it their constant companion. It was enthusiastically praised by Charles Kingsley, and "Dr. Charles Whyte, lecturing to his Scottish students, said to them: 'It is a poem that every man should have by heart who has it before him to die.'" The secret of its power is its intense spiritual feeling, which lifts it out of the bounds of all sectarianism. Newman wrote it with the conviction of a man describing an actual vision, and it is as the record of an actual vision that it impresses its readers.

"The Dream of Gerontius," by Cardinal Newman Illustrated by Stella Langdale (John Lane 3s. 6d. net)

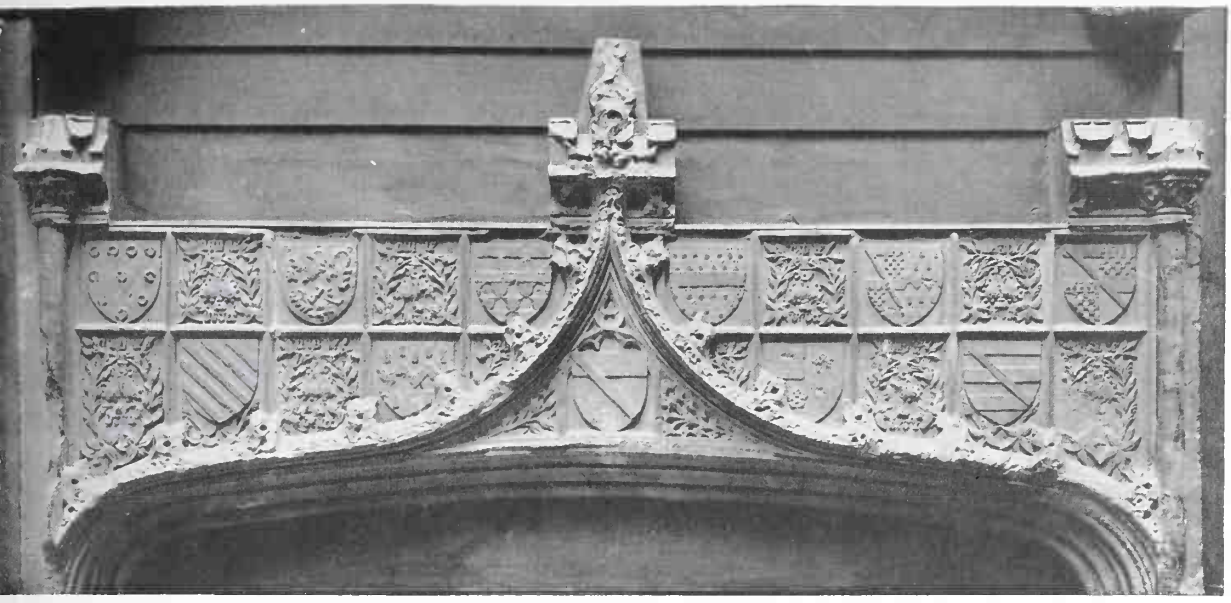
IN dealing with one of the most fascinating histories of ancient nations, Mr. Wallace B. Fleming has employed available material to good advantage. His *History of Tyre* is an interesting and succinct work which should appeal to all classes of archæologists on account of the reliable and well-selected information contained in it. Mr. Fleming has a distinct idea of how to render dry facts readable and to revivify the dead ashes of the past. We can visualise by his help the advent of the Phœnicians to the Mediterranean coast about 2800 B.C., and the founding of Tyre some fifty years later, judging by evidence afforded by the Tel-el-Amarna letters and Herodotus. Marching down the ages, we pass the time of Hiram, the tribute of the city to Assyria, when occurs the earliest Phœnician inscription, and the yoke of Persia. The terrible results attending the capture of Tyre by Alexander the Great were only equalled, perhaps, by the wanton destruction which prevailed when the Moslems entered the unresisting city at the end of the thirteenth century A.D. And then follows a blank, filled here and there by the chance accounts of early travellers, which tell in eloquent terms of the utter desolation of the place, the impressions of the sea-winds soughing through smashed and broken palaces. Henry Maundrell, who went to Tyre in 1697, says that there was "not so much as one unbroken house left. Its present inhabitants are only a few poor wretches, harbouring themselves in vaults, and subsisting chiefly upon fishing." In 1751 there were but ten inhabitants, in 1839 the number had risen to 3,000, whilst at the present time the population consists of some 6,500 souls.

"The History of Tyre," by Wallace B. Fleming, Ph.D. (Columbia University Press: Humphrey Milford. 6s. 6d. net)

Besides the historical portion of the book, there are chapters dealing with such interesting subjects as the coinage, and the manufacture of the famous Tyrian purple. This brings us to the one serious objection which we have to offer to Mr. Fleming's work, that is, the lack of suitable illustrations. We should like to have seen views of the city and specimens of her ancient art, but are put off with a single map of the modern environs of the place. To an experienced archæologist, who is well aware how to anticipate his requirements in this respect, the default will have but few disadvantages, but to the novice it will present an undoubted difficulty. As regards the general get-up of the book, there is nothing to be desired, and we have every confidence that it will be welcomed by all who are interested in the story of the gentlemen adventurers of ancient Tyre. "The Phœnicians wrote the record of their civilisation in achievements, not in books," says Mr. Fleming. "This great people contributed almost nothing to the literature of the world, though they made possible all the literature of the Western and Near Eastern nations."

"The Furniture Collector," by Edward W. Gregory (Herbert Jenkins, Ltd. 5s. net)

THE avowed intention of Mr. Edward W. Gregory's book is that it may serve as "an introduction to the study of English styles of the 17th and 18th centuries." The second part of the programme has proved much more successful than the first, however, which appears to have been conceived with more regard to the abstract question of styles of such ravages in antique furniture, and discusses some methods to remedy the pest. Two useful appendices take the form of a glossary of terms (which might be expanded to some advantage, however, to distinguish between such words as "coffer" and "chest") and a bibliography of modern books of reference. Although Mr. Gregory's work can scarcely be recommended as authoritative, the casual reader will find many amusing and not a few instructive comments to engage his attention.



ARMORIAL CHIMNEYPIECE, TATTERSHALL CASTLE FROM "THE A B C OF HERALDRY" (STANLEY PAUL)

than to the authenticity of actual specimens. The selection of illustrations is not particularly judicious, since some pieces of highly debatable character, to say the least, have been introduced as types for the guidance of the student. The text is written in a pleasingly discursive vein, and introduces many extracts from important inventories, which go a long way in aiding us towards a better understanding of the old craftsmen's nomenclature. Mr. Gregory is quite correct when he assures us that "proofs of style are not of themselves proofs of age. They only show that the pieces concerned are certainly not *older* than is indicated by their style. But they may very well be much younger." He cites the case of "a country-made 'Chippendale' chair, whose construction dates from the beginning of the 19th century. It was made with no self-conscious idea of reproducing an old piece. The joiner made that sort of chair because his father was a joiner and had taught his son how to set to work to construct such an article." It is pleasant to notice that Mr. Gregory is one of the comparative few who realise the nature of the misnamed "livery-*cupboard*," which, so far from being a closed piece of furniture, really approximated to the modern dinner waggon.

What will doubtless prove to be one of the most popular chapters in the book is that which treats of the *anobium striatum*, or "death-watch" beetle, the cause

"Rabbi Ben Ezra and other Poems from Dramatis Personæ," by Robert Browning. Illustrated in colour by Bernard Partridge. (Hodder & Stoughton. Paper, 5s. net; cloth, 6s. net)

LOVERS of Browning will welcome this charming edition of his classic *Rabbi Ben Ezra*. Well printed and tastefully mounted, the beauty of the text is enhanced by a dozen full-page imaginative illustrations in colour from the brush of Mr. Bernard Partridge. Particularly successful is the plate which depicts the reveller suddenly seized by thoughts of the future in the midst of a Bacchanalian orgy, and that of a warrior of life who has scaled a precipitous peak, only to see before him—pale in the morning mist, and incredibly remote—the citadel of his ambition, incapable of capture. Another picture, of topical appeal, has for its subject a winged, helmeted viking, an ancestor of the English, who does not refuse the thorny cup proffered him by Fate :—

"Then, welcome each rebuff
That turns earth's smoothness rough,
Each sting that bids nor sit, nor stand, but go!
Be our joys three-parts pain!
Strive, and hold cheap the strain;
Learn, nor account the pang; dare, never grudge the throe!"

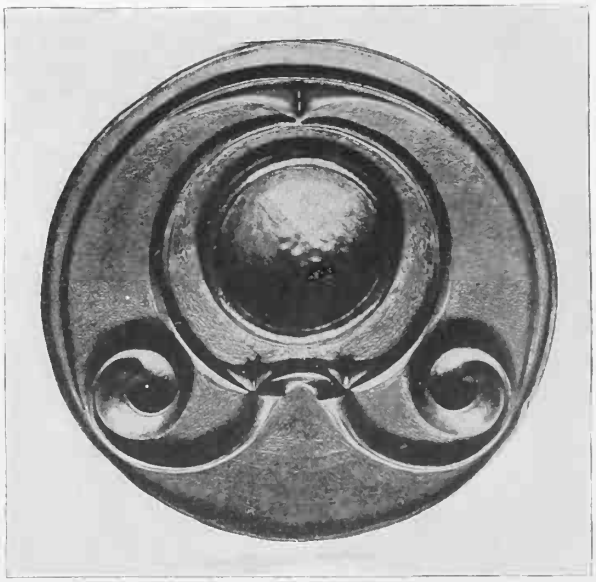
It is safe to prophesy that this book will experience a large demand from all classes of readers, whilst admirers of mystic art will find much to interest them in Mr. Partridge's interpretations of Browning's poetry.

"Grandmother's Fairy Tales," from the French of Charles Robert Dumas, by Pia Hewlett. Illustrated by Maurice Lalau. (Wm. Heinemann. 6s. net)

IT is a trifle unfortunate that what is perhaps the least inspiring of Mr. Maurice Lalau's illustrations in colour has been selected for the frontispiece to this tastefully mounted book of entertaining tales. We should much have preferred to have seen the imaginative study of the incredibly precipitous castle used in its place. Mr. Lalau's designs both in colour and line have a decorative charm, although in one ghostly case, certainly, he would seem to have overlooked the fact that the text was primarily intended for juvenile reading. Even here, however, he was scarcely more to blame than the author, who evidently could not resist from an occasional excursion into the mysterious. The tales are three in number, two of them being of considerable length and eminently readable, being narrated in a manner which combines simplicity of style with interest of subject. The translator has fulfilled a difficult office with some dexterity in overcoming the pitfalls which always attend the process of rendering literature in a becoming manner after having been divorced from the language of its conception.

"More about How to Draw in Pen and Ink," by Harry Furniss (Chapman and Hall, Ltd. 3s. 6d. net)

MR. HARRY FURNISS has supplemented his book on *How to Draw in Pen and Ink* with a second volume, nominally intended for more advanced students. One uses the qualification because, though students will certainly profit, and profit greatly, by Mr. Furniss's advice, he couches it in such a lively manner, intersperses it with such interesting personal reminiscences, and accompanies his text with so many humorous illustrations, that his book should command the suffrages of a far wider audience. Secrets of the caricaturist's trade are revealed which show how many are the difficulties which confront him when exercising his art. As Mr. Furniss points out: "The art of caricature is not easy. It requires more training to make a caricaturist than a serious artist; for no one can turn the sublime into the ridiculous without first understanding the sublime." A great difficulty of the caricaturist of topical celebrities is that his victims have to be drawn without their becoming aware of the fact. Mr. Furniss has many methods of doing this. One of the most effective is to make a drawing in his pocket "of the salient lines which make the likeness, and fill in the likeness from memory." This appears to be an almost impossible feat, but the example he gives shows that it is possible to make a not only comprehensible but really a vivid sketch in this manner. Mr. Furniss acquired the talent while working in the House of Lords, "where a pencil is not allowed except in the Press Gallery, a position of no use to the artist." He now often uses it whilst conversing with his "subject," who is, of course, quite unconscious that his likeness is being taken. The author adds, "Drawing in one's pocket is no joke, and I must confess that it cannot be accomplished at once. It requires practice." One can imagine it does. On all matters connected with the practical side of pen-work the author gives excellent advice, while the anecdotes and reminiscences he brings in to illustrate his points make lively reading. Mr. Furniss has, in fact, achieved the unique feat of making a technical work, and one essentially practical in its teaching, as entertaining as a number of *Punch*.



BRONZE DISK WITH LATE CELTIC DESIGN IN REPOUSSÉ FROM "PREHISTORIC ART" (LONGMANS)

"The Dreamer of Dreams," by the Queen of Roumania. Illustrated in colour by Edmund Dulac. (Hodder & Stoughton. 6s. net)

A PERUSAL of the Queen of Roumania's fantasy, *The Dreamer of Dreams*, imparts a distinct sense of colour to the reader. It is an undoubted gift, that of rendering colour in words, and requires a peculiar knowledge of the picturesque. The theme is carried out with considerable descriptive power, and is clearly the result of an artist's observation. It tells of the eventful wanderings of a young painter, Eric Gundian, who left his royal appointment because he was unable to finish the frieze with which he was decorating the banqueting-hall of Wanda, a great Northern king. There are many excursions into the realms of the bizarre and the mysterious during the course of the narrative, and to these Mr. Edmund Dulac has done full justice after the manner of the Persian illustrators. Eminently successful is the plate of the magic pool, with its mysterious bubbles floating up to heaven. There are many pretty allegories in the text which are well worth pondering over. This tastefully mounted book is the more pleasurable on account of its being a conscientious attempt to tell an effective story in good plain language without the use of any exotic passages by which to heighten the dramatic incidents.

Our Plates

THE popularity accorded to engravings after George Morland is so pronounced that the two reproductions in this month's issue should prove especially welcome. *The Cottage Family* is not only a pleasing subject, but also possesses a seasonable aspect at the present time of year. There is a picturesque atmosphere of the old English winter, which is not so familiar now as it was formerly. The plate is reproduced from the mezzotint by J. R. Smith, which he published February 1st, 1803. *The Milkmaid and Cowherd*, another charming rural scene by the same engraver, was published October 20th, 1798. Turning to the paintings, we have a fine example of Van Dyck's most dignified style in his *Portrait of Anna Wake*, which hangs in the Hague Gallery. It is signed, and dated 1628. The name, Anna Wake, appears on an engraving of the painting by P. Clouet, but the subject has also been identified, most probably erroneously, with the Duchess of Buckingham. In the *Portrait of Charlotte Munro, of Craiglockhart*, we see one of the series which Raeburn executed for the Munro family. The conception is happy, whilst both handling and draughtsmanship are characterised by a skilful directness and breadth of treatment. The original of the painting representing the classical subject of *Papirius and his Mother* hangs at Amesbury Abbey. It is a good specimen of Angelica Kauffman's most successful style.

"Old London's Spas, Baths, and Springs," by Septimus Sunderland, M.A. (John Bale, Sons and Danielson, Ltd. 7s. 6d. net)

THE war will probably do much to popularise England with English people. We may even return to the condition of things which existed at the time of the Napoleonic conflict, when our forefathers, instead of seeking health and pleasure at German and Austrian spas, found them at home in English inland watering-places. A large number of these then existed in the immediate vicinity of London, and their history, together with that of the ordinary springs and wells in or about the city, forms the theme of Dr. Sunderland's interesting book. What will most surprise the ordinary reader is their number. Dr. Sunderland enumerates 33 spas, 30 medicinal wells of slight importance, 14 public baths, 23 holy wells, and an uncounted number of ordinary drinking wells and pump wells. The most interesting portion of the book is that devoted to the old London spas, which once commanded a great popularity, but were eventually deserted for places further away from the ever-advancing grip of the town. A number of illustrations by them are reproduced from old prints, which show the glories of such places as Marybone Gardens, the Long Room at Hampstead, Bagnigge Wells, and Islington Spa, when they were thronged with beaux and belles one hundred and sixty years ago. Dr. Sunderland has succeeded in producing a very readable volume, which should be of especial interest to Londoners.

"Catalogue of War Stamps," by Fred J. Melville (J. F. Spriggs, Ltd. 6d. net)

MR. F. J. MELVILLE'S latest contribution to the study of war issues will be welcomed by philatelists. The catalogue, which is well illustrated, deals with the postage stamps issued in connection with war charities, military occupations of conquered territories, and all other stamps issued since August, 1914. The author has been able to state in many cases the quantities printed. A special feature consists of the ruled columns at the side of each page, in which the collector may note the prices of both used and unused specimens from his own experience.

Books Received

A Short History of English Printing, by Henry R. Plomer, 2s. 6d. net.

The Binding of Books, by Herbert P. Horne, 2s. 6d. net. (Kegan Paul.)

Prehistoric Art, by E. A. Parkyn, 10s. 6d. net. (Longmans, Green & Co.)

Cornwall, painted by G. F. Nicholls, text by C. E. Mitton, 7s. 6d. net. (A. & C. Black.)

An Art Philosopher's Cabinet, by G. L. Raymond, 6s. net. (G. P. Putnam's Sons.)

Rabbi Ben Ezra, by Robert Browning, illustrated by Bernard Partridge, 5s. net; Edmund Dulac's *Picture-Book for the French Red Cross*, 3s. net. (Hodder & Stoughton.)

Dickens's *A Christmas Carol*, illustrated by Arthur Rackham, 6s. net; *The Kaiser's Garland*, by E. J. Sullivan, 6s. net. (W. Heinemann.)

The Earle Collection of Early Staffordshire Pottery, by Major Cyril Earle, 25s. net. (A. Brown & Sons.)

Six Portraits of Sir Rabindranath Tagore, by W. Rothenstein, with an introduction by Max Beerbohm, 10s. net. (Macmillan & Co.)

The Jolly Duchess, by Chas. E. Pearce, 16s. net; *Continental Cookery for the English Table*, by Edith Siepen, 2s. 6d. net; *The Scottish Friend of Frederic the Great*, by Mrs. E. E. Cuthell, 2 vols., 24s. net; *The Life and Times of Queen Adelaide*, by Mary F. Sandars, 16s. net; *The A B C of Heraldry*, by G. C. Rothery, 5s. net.; *The Last King of New France*, by Alexander Dumas, now first translated and edited by R. S. Garrett, 2 vols., 24s. net. (Stanley Paul.)

The King of Pomegranates, by Oscar Wilde, illustrated by Jessie King, 12s. 6d. net. (Methuen & Co.)

The Dream of Gerontius, by Cardinal Newman, illustrated by Stella Langdale, 3s. 6d. net. (John Lane.)

Apotheosis and After Life, by Mrs. A. Strong, 8s. 6d. (Constable and Co.)

Vigée Lebrun: Her Life, Works, and Friendships, by W. H. Helm, 21s. net. (Hutchinson & Co.)

A Gallery of Heroes and Heroines, by Sir Harry Johnston, illustrated by Joseph Simpson, 5s. net. (Wells, Gardner and Darton.)

A Century of Loan Exhibitions, 1813-1912, Vol. V., by Algernon Graves, £5 5s. net. (Graves.)

The Arts in Early England, Vols. III. and IV., by Baldwin Brown, 21s. per volume. (John Murray.)

Archaic Sculpturings, by Ludovic MacLellan Mann, 2s. 6d. net. (Hodge.)

Form and Colour, by L. March Phillips, 7s. 6d. net; *Rossetti*, by Ford Madox Hueffer; *Leonardo da Vinci*, by George Gronau, 3s. 6d. each net; *Songs and Sonnets of Shakespeare*, illustrated by Charles Robinson, 7s. 6d. (Duckworth & Co.)

THE fifty-fifth exhibition of the New English Art Club at the Suffolk Street Galleries serves to emphasise in a striking manner the debt which English art owes to the Royal Academy. The latter body may be unduly conservative; it may sometimes encourage pretty and popular work at the expense of more sterling art; its guidance of public taste by means of its Chantrey purchases may have a reactionary influence; but, at any rate, it sets up a standard of craftsmanship which prevents obviously amateurish work from being shown in its galleries. The New English Art Club has failed to do this. In its anxiety to encourage originality, it admitted work the merit of which lay in its intention rather than its performance; and gradually the proportion of these futile efforts have so increased that in the present exhibition they constitute the bulk of the examples shown. Unless the New English Art Club is prepared to adopt the *rôle* of an amateur sketching society, it behoves its selecting juries to amend their ways. Among much meretricious, inconsequent and slovenly work there are a number of good pictures which would be seen to better advantage if seen amidst more congruous surroundings. The *Centurion's Servant*, by Mr. Stanley Spencer, perhaps hardly comes within this category. It forces itself on the spectator's attention less by the strength of its colour than the quaint originality of its arrangement. Dark, bare walls and boarded floor, destitute of interest, serve as the background to a peculiarly square bed on which a boy in pyjamas is writhing in the agonies of remorse or colic. Above the far side of the bed appear the heads and shoulders of three children apparently engaged in prayer. Mr. Spencer deserves credit for the directness of his work and the conviction with which he has put upon canvas a somewhat unintelligible subject. His handling of it, however, is clumsy, and his draughtsmanship not above suspicion. The picture, though widely praised, must be looked upon rather as an effort of promise than as a completely successful work. Mr. Sydney Lee is another artist whose pigments are laid on with undue solidity, though in his case it is a matter of deliberate choice rather than of necessity. His *Sloop Inn* and *In the Harbour* are attractive pieces of coloration, strongly and firmly set down, though with no regard for values, so that there is no distinction in strength between objects in the foreground and the extreme distance. As a piece of pure decoration, Mr. C. J. Holmes's *Rocks and Stones and Trees* ranks high; there is merely enough suggestion of nature to make the picture coherent and give an excuse for a delightful arrangement in blue silver and flame colour. Widely contrasting to this in treatment is the same artist's *Slack's Farm, Easter*, painted with pre-Raphaelite minuteness, yet undeniably broad in feeling, and impressive by reason of its sincerity. Another work painted with conviction is Mr. W. Rothenstein's *St. Martin's*,

The New English Art Club

A PORTRAIT BY G. SPENCER PRYSE
EXHIBITED AT THE SENEFELDER CLUB

PORTRAIT OF ANNA WAKE
BY SIR ANTHONY VAN DYCK
At the Hague

[*Photo, Mansell & Co.*

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Summer, a picture of a bare-boughed tree lit up by the mellow sunlight of late autumn. The branches of the tree are traced out with great delicacy and minuteness, and their sun-sprinkled forms appear to radiate light throughout the picture. More obvious in its appeal is Miss Alice Fanner's *Cornfield in the West*, with the deep rich yellows of the wheat contrasting against the blues of sky and sea. Mr. Henry Bishop's *High Road in Tunisia* is another pleasantly coloured landscape; while Mr. W. W. Russell's *Poole Harbour from the Lake* and *The Hamworthy Pits* merit a more eulogistic description. Both are poetical transcripts of nature, full of air and sun, the former especially being permeated with a beautiful luminosity, which made earth, water, and sky glow with brilliant yet refined colour. Another luminous work is Mr. David Muirhead's *Bridge*, spanning a Dutch town canal, with the Western evening sky behind, the still water reflecting bridge and buildings like a mirror. The sustained richness of tone and the feeling of tranquillity and completeness which the artist has imparted to the work reminds one of a Dutch seventeenth-century master. Mr. P. Wilson Steer's *Painswick Beacon* contains the makings of a fine picture, but the artist apparently prefers to merely suggest an effect rather than run the risk of marring his conception in carrying it to completion. *In the Wild Garden*, by Mr. Mark Fisher, would be improved by the strengthening of the central figure. The background and surrounding foliage are so forcibly painted that they rather overpower it, and this gives a rather scattered effect to what would otherwise be a finely composed and vigorously painted work.

The figure subjects generally were not so interesting as the landscapes. Mr. W. Shackleton's *Line of Life*, if a little highly coloured, is a carefully executed and well-thought-out piece of work; Mr. David Muirhead's *Head of a Girl* is an attractive subject set down in good paint; and *Mon Ami Tommee*, by Mr. Walter Bayes, though executed on too large a scale for the importance of the subject, is a clever and humorous caricature. The *Portrait of Colonel Smyth*, by Mr. A. E. John, though a serious work, does not rank with his best productions, lacking his former incisiveness and economy of brushwork; his drawings, of which he contributed half a dozen, recall that extreme primitiveness of style which is usually associated with a schoolboy's immature efforts on his slate, the *Family Group* being especially characteristic of this type of art. Mr. A. A. McEvoy's *Grey and Gold*, a delicately coloured figure-piece, should not be passed unnoticed; while his drawing of *Mrs. Walter Russell* is also a refined piece of work, a little weak in the definition of the sitter's hands. Perhaps the most powerful drawing in the exhibition is Mr. Henry Tonks's version of a half-stripped wounded soldier having a *Saline Infusion* injected. The subject is somewhat ghastly, and, despite the fine artistic quality of the work, it is one that would almost be better left unpainted. Mr. Francis, in his view of *Broadstairs* and another of Pall Mall, entitled *Somewhere in London*, succeeds in investing accurate topography with marked artistic interest; and the same may be said regarding Mr. Muirhead Bone, whose pencil pictures of *Bath* and elsewhere are delightful examples of free and explicit line. Mr. A. W. Rich is developing in strength and breadth, but the gain is accompanied by a loss of delicacy and finish. Nevertheless, the seven or eight water-colours by which he is represented number among them some of his best work. Other drawings that should be noticed include Mr. W. Russell's freely handled and attractive representation of a lady at *The Window*, Mr. Charles M. Gere's *Harvest in the Mountains*, Mr. Francis James's brilliantly coloured *Fuchsia Bush*, and some finely drawn studies of the nude by Miss Ethel Walker.

The Senefelder Club

THE sixth exhibition of the Senefelder Club at the Leicester Galleries (Leicester Square) bore eloquent testimony to the present flourishing condition of lithography in England. It is a wise precaution of the members of the club to keep up the quality of their impressions by enacting a rule that not more than fifty proofs of any stone shall be issued, while in many cases, where "the first bloom and freshness have worn off, the stone is condemned long before the number has been reached." It would be also wise if the members would, as far as possible, discourage the use of transfer work. The transfer of an original drawing from paper to stone is a process which, however carefully performed, is likely to rob the work of as much of its "freshness and bloom" as the printing of quite a number of impressions, and the retouching of the work after it has been transferred, though not beyond the skill of the expert, is apt to mar the original spontaneity of the effect. Several of the larger examples shown betrayed that they were transfers by the holes left in the skies and more delicate portions of the work, where portions of the originals had not been completely taken by the stone. Great variety of treatment was shown in the work, which served to illustrate the endless possibilities of the medium. In Miss Katherine Richardson's *Flowers and a Tanagra*, for instance, she had gained her effect by the use of deep lustrous blacks of a density and opaqueness that could hardly be attained in a mezzotint or etching. Mr. J. Kerr-Lawson's *Set of Six Spanish Gipsies*, on the other hand, were slightly and lightly touched in, in the manner of a delicate pencil drawing; each treatment was perfectly legitimate, and each attained the effect at which the artist aimed. Mr. Jan Poortenaar's *St. Paul's Cathedral* was well arranged, if a little monotonous in tone; the *Mirror* of Miss Ethel Gabain was crisp and dainty in its treatment; and Mr. A. S. Hartrick's *Man on the Hill, 1914*, was a strong and sentient piece of work, showing much originality in its arrangement. Mr. Joseph Pennell's "Castles in the Air" series were disappointing; the subjects, seemingly impossible castles on seemingly impossible rocks, required very careful handling to be made convincing, whereas the artist had been somewhat summary in his work, heightening the theatricality of the effect by a want of gradation between the lights and darks. The best of the series in this

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THE COPSE, EVENING. DRAWING BY J. F. MILLET AT MESSRS. COLNAGHI AND OBACH'S

respect was *The Way up from the Plains*, which showed more quality and atmospheric feeling than the others. Mr. Oliver Hall contributed what may be termed a "Bridgenorth" series. His four picturesque views of the old town, seen from different standpoints, were full of that charm which comes from a sense of artistic completeness, attained in this instance by means of deft and easy handling, well-understood composition, and an effective yet restrained use of strong contrasts of light and shadow. Mr. G. Spencer Pryse rarely makes his art a medium for joyous utterance. His *Refugees in Calais*, a mournful episode powerfully presented, was a peculiarly apt subject for his deep-toned crayon; the sparse introduction of patches of bright colour was so managed that they accentuated rather than relieved the atmosphere of sorrowful resignation which seemed to brood over the scene; and his *Portrait of a Lady in Early Victorian Dress*, a work noteworthy for its strong and facile expression of the drapery and its powerful chiaroscuro, might well have represented the heroine of some affecting novel at the most mournful moment of her fallen fortunes. Like Mr. Spencer Pryse, Mr. F. E. Jackson revels in the deep lustrous blacks which lithography, perhaps more than any other autographic medium, places at the command of the artist. His accomplished art was well illustrated in the *Church of St. Aignan-Chartres*, a finely composed street scene, with the tall, massive tower of the church fronting the spectator at the end of the vista. The eye was guided to this by the arrangement of the lighting—a finely conceived and well-balanced massing of lights and darks, in which every accent contributed to the end desired. *Belgium in Peace*, by Mr. Anthony R. Barker, showed a delicacy of execution which formed a striking contrast to the boisterous strength of *The Wind* by the same artist. His *Weeds and Willows* was hardly helped by the introduction of a single spot of red, which did not form part of the integral design of the work, and seemed entirely out of place. Mr. C. H. Shannon's exquisite modulation of tender grey tone was seen to great advantage in his several works, of which *The House of Delia* and *A Messenger* were perhaps the most attractive; while Mr. Daniel A. Veresmith's *Jumble Sale* showed good quality and strong handling.

At the same galleries were shown a collection of Mr. Edmund Dulac's water-colour drawings illustrating "The Arabian Nights," the Queen of Roumania's fairy-tales, and other works. These were characterised by great decorative feeling and beautiful colour. Mr. Dulac is getting more and more Eastern in his outlook, though it is impossible to localise the sources of his inspiration, for his work, while showing affinity to both Japanese and Persian art, is permeated with the artist's own individuality. The *Miraculous Bubbles*, with its deep, rich sea-tones, and the *Episode of the Snake*, in which the blue scales of the snake were rendered with inimitable

lustre, were two of his most beautiful colour effects. There were also some clever caricatures—Lord Kitchener showing emotion at the breakage of a piece of his blue china was very happy, and Mr. John Sargent painting a portrait "somewhere in Belgravia" was equally good.

"Modern Original Drawings"

THE "modern original drawings" shown at Messrs. Colnaghi and Obach's Galleries (144, New Bond Street) included examples by some of the leaders of the Barbizon school and their contemporaries, as well as works by living artists, and thus allowed the spectator to compare the methods current half a century ago with those in vogue to-day. The chief difference appeared to be that the moderns possess a more thorough understanding and appreciation of line-work. The older men thought in tone; their drawings were generally paintings in monochrome. The line-work that occurred in them was not of special significance; it was on the arrangement of their tonal values that their effect mainly depended. One may take the beautiful example of J. F. Millet, entitled *The Copse, Evening*, as an instance of this. Everywhere definition in form was subdued, so as to allow scope for the subtle modulation of the tone-masses which governed the composition of the work. A fine Corot, *Landscape with Trees, Evening*, a delightfully atmospheric effect, was equally dependent on the arrangement of its tone-masses and values; and the *Group of Figures in a Glen*—a drawing in oils—was practically a painting in monochrome, in which colour was cleverly suggested. With the more modern men, on the other hand, line always exercised the more vital influence. In Mr. C. J. Holmes's pen and grey wash drawing, *On the Shore, Lyme Regis*, the clear-cut outline of the cliffs was strongly emphasised, and even the cloud-forms were suggested in abruptly shaped masses. It was a strong piece of work, brilliantly lighted, with the accents of light and shadow placed exactly in the right places. Mr. Muirhead Bone's drawings of Bath were purely line-work, expressed with certainty and freedom. Mr. D. Y. Cameron's works, though dependent on their charm, on their chiaroscuro, as well as their sentient draughtsmanship, owed most of it to the latter; and the same may be said of Mr. James McBey's contributions. A clever new-comer was Mr. John Wheatley, whose two versions of a *Mother and Child* were distinguished by their unaffected sincerity of sentiment and fine handling. Many other works were worthy of mention, as the standard of the exhibition was exceptionally high.

Cartoons by Louis Raemaekers, and Drawings of Gallipoli by Norman Wilkinson

IF the art of caricature consists in expressing and emphasising salient truths in a manner caculated to bring them home to the meanest intelligence, then Mr. Louis Raemaekers, the able cartoonist of the Dutch *Telegraf*, occupies an almost unique position at the present time. He is emphatically a realist. Such exaggerations as he uses but lend emphasis to the point of his work, and some of his most effective cartoons are merely plain statements of sentient fact. Thus his *Barbed Wire*, a snow-covered landscape under a placid blue sky, with a row of dead German soldiers strung limply up against the meshes of the entanglement, was pure realism, as terrible in its way as any work of Verestchagin, and expressed with greater artistic feeling. The *Letter*, with its legend, "We have gained a good bit; our cemeteries now extend as far as the sea," was another piece of work which needed no element of caricature to enforce its point. The young German soldier who is writing it is evidently momentarily in fear of death. His elder companions, though they do not show their terror so plainly, are equally conscious of their probable fate. The trench, with the enemy's shells bursting over the parapet, assumes the guise of a ready-dug grave, which the first well-aimed shot or two will convert into a stretch of covered-in cemetery. Mr. Raemaekers's topical cartoons, though seasoned with grim humour, are almost equally direct in their statement. His drawings of the German emperor are among the most convincing that have been made. The artist fully preserves his likeness, but more by emphasis than any conscious exaggeration reveals the brutish, wolf-like character of the man in all its foulness. Here is no fallen angel, but a ghoul, who, far from feeling pity for the victims of his ambition, gloats over the multitude of those who have fallen. One of the most effective of the cartoons in which he appears shows him, with a grinning Prussian officer, seated in a tent, through the open entrance of which can be seen the body of Miss Cavell lying on the ground. The emperor, grimly smiling, is saying, "Now you can bring in the American protest."

Neither America nor the other neutrals fare well at the hands of Mr. Raemaekers. His satire on *Our Resolute Wilson*, who is shown in the company of Mr. Bryan, is biting. The legend underneath runs as follows:—"Mr. Wilson: 'If they give me another black eye, I'll do something.' Mr. Bryan: 'My dear Wilson, why complain, your eye is not at all black, its purple.'" Nor is the artist less severe on his own fellow-countrymen. His sarcasm on the fashionably attired *Dutch Junkers* engaged in skating, who are assuring each other, "At least we shall get posts as gamekeepers when Germany takes us after the war," might apply with almost equal force to our own war-shirkers. Apart from their great artistic merit, Mr. Raemaekers's cartoons possess unique interest as epitomising educated neutral opinion. His ideas, free from the bias which an artist belonging to one of the combatant nations inevitably feels, must be regarded as, to a great degree, anticipating the verdict which posterity will pass concerning the war. That it is wholly favourable to the allies is convincing proof of the righteousness of their cause.

Mr. Norman Wilkinson's colour sketches in Gallipoli and the Dardanelles, which were shown in an adjoining room, gave a wonderfully vivid idea of the scene of our most important operations against Turkey. The artist's record was almost wholly concerned with sea and coast, with marine bombardment and the landing of troops, and was not concerned with the work in the trenches.

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Touched in with nice precision in pure and fresh colour, the first impression which Mr. Wilkinson's work afforded was rather of the beauty of the scenes depicted than of their terribleness. Yet the latter gradually dawned on the spectator, the more effectively, perhaps, because it came slowly, as it would to an actual eye-witness. Most of the views were of ships in action, the disembarkation of troops, or other incidents of warfare; but in nearly all of them the high, steep, scarped hills of Gallipoli formed the background, sometimes showing up green in the sunlight, at others darkened by the shadow of night, but always appearing formidable and repellent, their summits a screen behind which are unknown forces of death and destruction.

THE LETTER "WE HAVE GAINED A GOOD BIT; OUR CEMETERIES NOW EXTEND AS FAR AS THE SEA" BY LOUIS RAEMAEKERS AT THE FINE ART SOCIETY

THE third exhibition of works by members of the London Group at the Goupil Gallery (5, Regent Street) contained several paintings and drawings which came within the category of art, and many others which could only be regarded as pieces of foolishness. Mr. Adrian P. Allison's *Casino de Paris* and *Mauve and Green* were perfectly intelligible paintings coarsely executed in exaggerated colours. Much the same comment might have been made on Mr. W. Ratcliffe's *Mill Stream*, in which, however, the sense of movement in the water had been well realised, though it seemed a pity that the artist had thought it necessary to view it through purple spectacles. Purple again was too much in evidence in Miss Mary Godwin's *Bedroom* and *Fish*. This artist, if she got rid of her mannerisms, would be capable of good work, for her draughtsmanship, though expressed with wilful slovenliness, is well informed, and the *Fish* revealed a feeling for colour which even its crude handling did not wholly conceal. Another artist who should do better things was Miss Sylvia Gosse; her nude study, entitled *The Toilet*, was set down with mastery and decision, and if in her other works in black-and-white she appeared too intent on observing the ugly side of things—the only aspect of life which appeals to the so-called realist school—they were well and carefully studied, and realised with truth and directness. Her *Sussex Meadows*, a large oil-painting, had the coarseness of handling and want of quality in its paint which are apparently inseparable from the productions of the London Group; still, it attained a sense of sunlight and freshness. Perhaps the most wholly satisfactory work in the exhibition was Mr. Walter

The London Group

Taylor's *Interior*, a simple and unaffected study of a landing and staircase seen through the open door of an upper room. In colour, drawing, and arrangement this attained a high standard.

A Patriotic Stamp

THE stamps by the Fine Art Trade Guild, to be sold at a penny each for the benefit of the Society of St. John of Jerusalem and the Red Cross Association, should prove interesting war mementos besides assisting to provide funds for two of our most useful and deserving charitable societies. The design shows the figure of Britannia pointing to the sinking *Lusitania*, and the legend on the stamp, "Remember always, nothing German," embodies the lesson we should learn from this and other infamous actions perpetrated by the modern Huns during the war—lessons which, it may be hoped, will be taken to heart. The stamps can be purchased from any of the members of the Printsellers' Guild, which embodies practically all the modern printsellers in the country.

Small Works by British Sculptors

THOUGH the surroundings were perhaps a little too ornate, a display of sculpture has rarely been seen to better advantage than were the small works by British sculptors shown in the Georgian Hall at Messrs. Waring & Gillow's Galleries (180, Oxford Street). The exhibition was held under the patronage of the Queen, for the purpose of creating a fund for the assistance of sculptors who are sufferers by the war. Both Her Majesty and Queen Alexandra showed their practical interest in the welfare of British art by making extensive purchases—a gracious and kindly action, which, it may be hoped, will influence other connoisseurs to give a helping hand to artists—and their name is legion—who have been plunged into distress through the great cessation of art purchases. The exhibition was almost fully represented, and the general standard of the work shown was high. Mr. Henry Pegram was represented by his *Bather and Mermaid*, Sir W. Goscombe John by a smaller version from the figure of his *Peter Pan*, Sir George Frampton by a figure of the *Madonna*, Mr. Hamo Thornycroft by a smaller version of *Artemis*, and Sir Thomas Brock by his figure of Eve, besides other important works. A large number of examples were sold, and as Messrs. Waring & Gillow kindly placed their gallery at the disposal of the exhibition committee gratuitously, it is to be hoped that British sculptors will be considerably benefited.

Stocktaking Sales

SUCH a large number of retrospective works of art and antiques of all descriptions are leaving the country for America, that it seems probable that by the time the war is over the nation's possessions in these matters will be seriously depleted. It therefore behoves collectors who can afford to take advantage of the comparatively low prices now ruling, to make substantial purchases. A favourable opportunity for this occurs at the January stocktaking sales held at Messrs. Barker's, Kensington; Messrs. Gill and Reigate's, Oxford Street; Messrs. Hampton's, Pall Mall; Messrs. Whiteley's, Queen's Road, W., and other well-known firms, where even in orthodox times fine pieces can be often picked up at surprisingly reasonable figures; and at other firms, such as Messrs. Druce & Co.'s, where stocktaking sales are not announced, fine pieces of high-class furniture may also be bought at moderate prices.

The Civic Arts Association

THE inaugural meeting of the Civic Arts Association is being held at 3 p.m. on Friday, January 28th, the Lord Mayor presiding. Applications for tickets should be addressed to the Secretary, c/o The Hon. Rachel Kay-Shuttleworth, 28, Prince's Gardens, S.W.

The British Ambulance Committee

IN further reference to the valuable work performed by the British Ambulance Committee in succouring the French wounded, we should point out that a special appeal is being made to collectors and connoisseurs for presents of antiques, the sale of which articles will materially add to the funds.

STAMP OF THE FINE ART TRADE GUILD

ANSWERS TO CORRESPONDENTS

Enquiries should be made on the Enquiry Coupon. *See Advertising Pages.*

Engravings.

"View of London," by Stadler, after Black.—A9,656 (Wolverhampton).—So far as can be judged from your description alone, the *View of London, Taken from Albion Place, Blackfriars Bridge*, and published in 1802, is worth about 25s.

Painters and Paintings.

Modena.—A9,643 (Ipswich).—There were several Italian artists of this name. Tomaso and Barnaba da Modena, painters of religious subjects, flourished about the latter half of the fourteenth century; Niccoletto da Modena, architectural subjects, about the first half of the sixteenth century; and Pellegrino da Modena, who was otherwise known as de Aretusi or Munari. He was the son and pupil of Giovanni da Modena, and afterwards became one of the most successful of Raphael's scholars. He was assassinated in a vendetta fight in 1523.

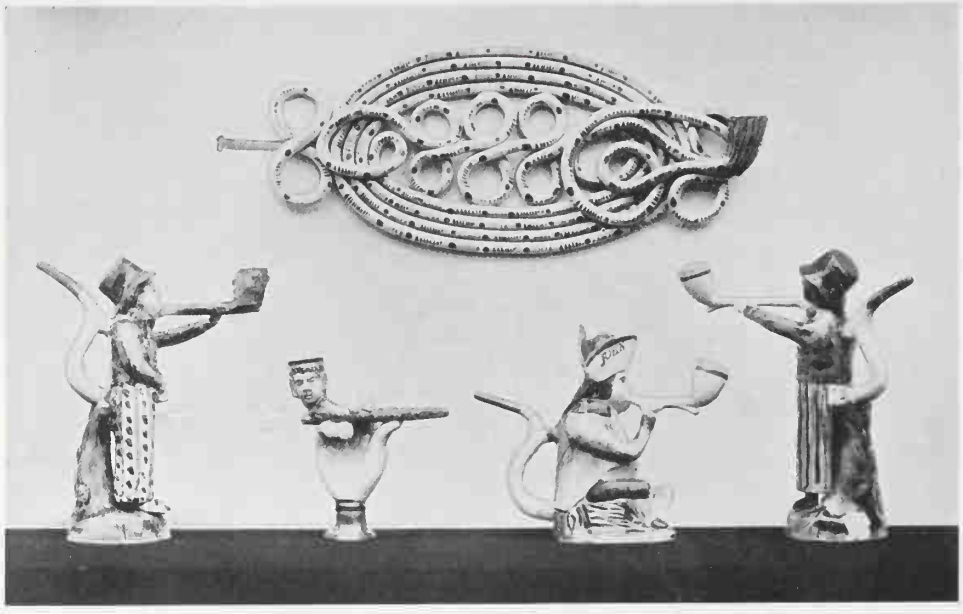
Harry Willson.—A9,705 (Nice).—We regret that it is quite impossible for us to express any opinion as to the values or artistic merits of the paintings which you mention, unless we have an opportunity of examining the originals. The following particulars of the artists may, however, be of interest to you. Harry Willson, who produced architectural subjects, exhibited at the Royal Academy and at other London institutions from 1813 to 1852. **John Platt.**—We do not recall the name of this artist as a painter of canine portraits, but there was a J. Platt who exhibited a *Portrait of a Gentleman* at the Royal Academy in 1814. **C. Ward.**—There was a landscape painter named Charles Ward, who exhibited at the Royal Academy and at other London institutions from 1826 to 1869. We also find that C. Ward exhibited some architectural subjects at the former gallery from 1820 to 1822.

Ruoppoli.—A9,723 (Bournemouth).—The painter of still-life subjects to whom you refer is evidently Giovanni Battista Ruoppoli, of Naples, who died about 1685. We regret that we cannot appraise the value of the picture without an inspection of the original.

De Baan.—A9,725 (Leeds).—There were two Dutch portrait painters of this name—John, who was born in 1633, and died in 1702; and Jacob, born in 1673, and died in 1700. Could you send us further particulars?

Pottery and Porcelain.

Plates.—A9,709 (Bridlington).—Judging from your description, it is more than probable that the plates are of Viennese origin, and comparatively modern. If this should prove to be the case, we do not think that they would be worth more than some ten or fifteen shillings each. With regard to the Sèvres plates, we can make no statement without an examination of the pieces themselves.



A GROUP FROM THE WILLETT COLLECTION AT BRIGHTON MUSEUM

Staffordshire Tobacco Pipes.—A9,713 (Lancaster).—The annexed illustration shows some typical tobacco pipes made in Staffordshire about a century or more ago. They are reproduced from the original specimens in the Willett collection at the Brighton Museum. These pipes are characterised by a remarkable diversity of design, from those with decorated bowls to those which take the form of figures. You will find an illustrated article on "Old English Pipes" on page 12, vol. xvi., of THE CONNOISSEUR.

Chelsea.—A9,716 ("Salter").—We do not think that the date which you mention refers specifically to the manufacture of china. If you care to communicate with the author of the work in question, c/o THE CONNOISSEUR, we shall be pleased to forward your letter.

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Alexander I. 1777-1825. *Emperor of Russia.* STIPPLE ENGRAVING. Half length, in military uniform, head bare, right hand resting on a book. Fine Impression with large Margins. Pubd. 1814. $17\frac{1}{4}$ by 13. 30s.

Painted by *Valkoff*, Engraved by *H. Meyer*

Balfour (Robert). 1740-1818. *Minister of the Outer High Church, Glasgow.* Mezzotint, finely printed in Colours. Three-quarter, length seated in gown, holding a book. A fine specimen of colour printing. Pubd. 1818. $17\frac{3}{8}$ by $13\frac{7}{8}$ £2 15s.

Painted by *P. Paillon*, Engraved by *R. Scott*

Banks (Sir Joseph, Bt.) 1743-1820. *Great Naturalist.* Accompanied Capt. Cook round the World. Line Engraving. Half-length, seated, as President of the Royal Society. India Paper Proof. Pubd. 1812. $17\frac{1}{4}$ by $13\frac{5}{8}$. 21s.

Painted by *T. Phillips*, Engraved by *Schiavonetti*

Blessington (Margaret. Countess of), 1789-1849. *Authoress* and 2nd Wife of the 1st Earl of Blessington. Three-quarter length, seated, in white satin dress. Mezzotint by *Saml. Cousins* after *Sir T. Lawrence.* Fine Impression, Open Letter Proof. Pubd. 1837. $8\frac{1}{4}$ by $6\frac{1}{2}$. £3 3s.

Charles I. 1600-1649. *King of England.* Half-length in Robes, long hair. Oval. Mezzotint by *J Simon* after *Sir A. Van-Dyck. Brilliant Impression.* "Sold by E. Cooper at the 3 Pidgeons in Bedford St." *Rare.* 12 by $9\frac{3}{4}$. £3 3s.

Chesterfield (Philip Dormer Stanhope, 4th Earl of). 1694-1773. *Famous Statesman.* Whole length, standing by a table in peer's robes, bust of Cicero in niche behind him. Mezzotint by *Brooks* (of Dublin) after *W. Hoare.* 18 by $13\frac{5}{8}$. 30s.

Clam-Martinics (Selina, Countess). *Member of the Clanwilliam Family.* Married Count C.-M. of the Austrian Army. Line. Half-length, standing, in white satin dress, holding a nosegay of flowers. *Sir T. Lawrence* pinx., *G. T. Doo* sculp. Pubd. 1835. 11 by $8\frac{7}{8}$. 15s.

Croker (John Wilson). 1780-1857. *Politician and Essayist.* Mezzotint. Half length. Brilliant proof before the title. Full margin. 11 by $9\frac{7}{8}$. Painted by *Sir T. Lawrence*, Engraved by *Samuel Cousins* and Signed in pencil by him. £2 2s.

Cust (Mary Anne, Lady). 1800-1882. *Wife of Sir Edward Cust, Bart.* Three quarter length, standing at a balcony. Mezzotint by *H. Cousins*, after *J. G. Middleton.* Proof. Pubd. by Colnaghi, 1836. 12s. 6d.

Faraday (Michael). 1791-1867. *Distinguished Chemist.* Patronized by Sir H. Davy. Full half length, in dark clothes, hands clasped, leaning on a table on which is a battery. Fine Mezzotint by *Henry Cousins*, after *T. Phillips*, R.A., *proof before the title*, on India paper. $12\frac{1}{4}$ by $9\frac{5}{8}$. 25s.

Fitzwilliam (Richard, Seventh Viscount). 1745-1816. *Founder of the Museum at Cambridge named after him.* Splendid three quarter length Mezzotint. He is seated at a table in a fur-edged gown. Very fine. Full margins. $15\frac{1}{8}$ by $12\frac{3}{8}$. Pubd. 1809. Painted by *H. Howard*, Engraved by *Charles Turner.* 38s.

Godolphin (Sidney, Fist Earl). 1645-1772. *Lord High Treasurer.* Half length in Garter robes, wand. Fine Oval Mezzotint by *J. Smith*, after *Sir G. Kneller.* Large margins. $11\frac{3}{4}$ by $9\frac{7}{8}$. 17s. 6d.

Hamilton (Rt. Hon. Sir William). 1730-1803. *Diplomatist and Archæologist. Husband of Emma Lady Hamilton.* Whole length, seated, looking upwards, holding a book on his knees. Mezzotint by *H. Hudson*, after *Sir J. Reynolds.* Pubd. 1787. Nice impression but without margin at top sides. $22\frac{1}{2}$ by $14\frac{7}{8}$. 35s.

Hanway (Jonas). 1712-1786. *Traveller and Philanthropist.* Chief Founder of the Marine Society and the Magdalen Charity. Pioneer of the Umbrella. Whole length, seated in whig, dark clothes, knee breeches, writing at a table near an open window, through which can be seen The Monument. Fine Decorative Mezzotint by *R. Dunkarton*, after *E. Edwards.* 1780. With slight margins only. 30s.

Hare (Master Francis George). 1786-1847. *Eldest Son of Francis Hare-Naylor of Hurstmonceaux.* When a child. Very pretty threequarter length figure, seated in a landscape, in white dress, sash pointing upwards to left. A very fine impression in brown stipple of a charming subject. Engraved by *R. Thew*, after *Sir J. Reynolds. Proof before the title.* First State. Pubd. by Boydell, May 25, 1790. $6\frac{1}{8}$ by $5\frac{1}{4}$. With good margins. £5 5s.

Harrington (Maria Countess of). 1797-1867. *Actress.* When Miss Foote, as Maria Darlington. Stipple Engraving, Finely Printed in Colours. Half length, in white dress cut low at neck, flowers in hair. Engraved by *C. Picart*, 1822, from a Painting by *George Clint.* Size over all, $11\frac{1}{4}$ by $8\frac{3}{4}$. £3 3s.

Hastings (Rt. Hon. Warren), 1732-1818. *Governor General of India.* A Statesman of remarkable talent. Nearly whole length, seated in an arm chair by a table, legs crossed, wearing flowered waistcoat and dark coat with braided button holes and cuffs. Mezzotint. by *T. Watson* after *Sir J. Reynolds.* Pubd. March 20th, 1777 VERY RARE. $15\frac{7}{8}$ by 13. £7 7s.

17 **Jackson** (Mrs.) *A Pretty lady of the Eighteenth Century.* Whole length, in whlte dress, standing beside a fountain. Very charming Stipple Engraving by *J. Conde*, after *Richard Cosway*. With engraved line border. Pubd. 1794. *Rare.* $11\frac{5}{8}$ by $8\frac{1}{4}$. £5 5s.

18 **King** (James). 1750-1784. *Capt. R.N. Explorer.* Accompanied Capt. Cook round the World. Half length in Naval uniform. Pleasing Oval Stipple Engraving by *F. Bartolozzi*, after *J. Webber*. Pubd. 1784. $4\frac{5}{8}$ by $3\frac{1}{8}$. In contemporary frame. 18s.

19 **Lawrence** (Thomas). 1725-1797. *Father of Sir Thomas Lawrence, P.R.A.* Nearly whole length, seated. Soft ground Etching, heightened with colour. Engraved by *F. C. Lewis*, from a drawing by *Sir T. Lawrence*. 1830. Size to plate mark, $11\frac{1}{4}$ by $9\frac{1}{4}$. 10s.

20 ———— (Mrs. Lucy). *Mother of Sir Thomas Lawrence*, died 1797. Head and shoulders, in cap. Soft ground Etching, heightened with colour. Engraved by *F. C. Lewis*, after *Sir T. Lawrence*. Size to plate mark. 11 by $9\frac{1}{8}$. 10s.

21 **Leeds** (Francis Godolphin-Osborne, 5th Duke of), 1751-1799. *Secretary of State.* Whole length, standing on a terrace in Garter robes, holding hat. Very fine decorative Stipple Engraving by *R. M. Meadows* after *Sir T. Lawrence* 24 by $15\frac{1}{4}$. 30s.

22 **Lyndhurst** (Sarah, Lady), 1795-1834. Wife of Baron Lyndhurst, *Lord Chancellor.* Three-quarter lendth, seated, in black velvet dress, hands together. Mezzotint by *Saml. Cousins* after *Sir T. Lawrence*. Open Letter Proof. Pubd. 1836. $8\frac{1}{2}$ by $6\frac{1}{2}$. £2 2s.

22A **More** (Sir Thomas). 1478-1535. *Lord Chancellor.* Half length, in hat, furred robe, with chain around shoulders. Very fine Line Engraving by *Houbraken* after *Holbein*. Brilliant Impression with large margins. $14\frac{1}{4}$ by $8\frac{7}{8}$. 15s.

23 **Newcastle** (Henry Pelham-Clinton, Fourth Duke of). 1785-1851. Whole length standing, in uniform with star, sash, and garter, hand on document on high pedestal on which also is his cocked hat, pillar and landscape in background. Very fine Mezzotint by *Charles Turner* after *Sir T. Lawrence*. Pubd. 1830. A very decorative portrait with good margins. $24\frac{1}{4}$ by $14\frac{3}{4}$. 35s.

24 **Spencer** (Lady Charles). 1743-1812. *Daughter of Lord Vere of Handworth.* Married Lord Charles Spencer, Second Son of the Second Duke of Marlborough. Three-quarter length, standing, in riding habit, hands gloved, right arm round neck of horse, which stands beside her, hat in left hand. Fine and Rare Mezzotint. Engraved by *W. Dickinson*, 1776, after *Sir J. Reynolds*. $17\frac{1}{2}$ by 14. Newly mounted and suitably framed. £12 12s.

25 **Stephenson** (Hon. Mrs.) 1804. Three-quarter length, seated, face in profile, resting hands on a lyre. Stipple Engraving by *A. Freschi* after *S. Woodforde*. Pubd. by Orme, 1804. Full margins. $14\frac{3}{4}$ by 11. 18s.

26 **William I., Prince of Orange,** and his descendants. Engraved in Line. Pubd. by F. De Widt, Amsterdam, *circa* 1682. $16\frac{1}{2}$ by $20\frac{1}{2}$. 21s.

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PROOF ETCHINGS BY RECENT AND LIVING ARTISTS.

27 **Bracquemond** (Felix). Born 1833. **Paysage Historique.** 1854, d'apres *E. T. Bertin*. Proof. 7 by $8\frac{1}{2}$. From the Burty Collection. 10s.

28 **Brangwyn** (Frank). Born 1867. **Bridge Builders.** An exceptionally powerful Etching. *Fine Signed Proof.* $19\frac{1}{4}$ by 24. (Pubd. at £12 12s.) £6 6s.

29 **Farrell** (Fred). Contemporary. **Pont Neuf, Paris.** Very fine Proof. *Signed in Pencil.* $7\frac{3}{4}$ by $8\frac{3}{4}$. 35s.

30 ——— **Sunset at the Grand Palace.** *Fine Signed Proof.* 11 by $5\frac{1}{4}$. 25s.

31 **Haden** (Sir F. Seymour). 1818-1910. **Greenwich.** (Drake, 184). In the centre (some distance away) the hospital, with Greenwich Hill rising behind it, in front the river with a tug and sailing craft, etc., to the left more sailing boats, edging the plate. *Very Fine Signed Proof*, with the following additional inscription in pencil in Seymour Haden's own handwriting. "*Early trial proof with white boat*," dated 1879. *Very rare.* $13\frac{1}{2}$ $20\frac{1}{2}$. 25 Guineas.

32 ———— 1818-1910. **The Water Meadow.** (Drake 20). Trial Proof "A," with Storm Effect. *Fine and Rare. Signed in Pencil.* 6 by 9. £6 10s.

33 ———— **Challow Farm.** (Drake 158). With the Donkey. *Fine Signed Proof.* 6 by $8\frac{7}{8}$. £5 5s.

34 ———— **The Haunt of the Mosquito.** (D. 234). *Mezzotint Signed Proof. Fine.* 6 by $8\frac{7}{8}$. £3 10s.

35 ———— **Samuel Palmer, Sir J. E. Millais, Frederic Tayler, etc.** 20 Original Etchings (all India Proofs) done for the Art Union of London by the Etching Club. Included in the series are two charming plates, "A River's Bank," and "Old Chelsea," by *Sir F. Seymour Haden*; "The Morning of Life," by *Samuel Palmer*; Two Etchings by *Millais*; two by *F. Tayler*; others by *J. C. Horsley*; *T. Creswick, R.A.*; *C. W. Cope, R.A.*; *R. Ansdell, R.A.*; *J. C. Hook, R.A.*: and other prominent artists of the period. In small folio volume, red cloth. 1872. *Rare.* £3 10s.

36 **Haig** (Axel). Contemporary. **The Floating Market, Stockholm.** *Signed Proof.* $23\frac{3}{4}$ by $15\frac{5}{8}$. £3 3s.

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41 **Sherborn** (C. W.) [Famous bookplate Engraver]. **Portrait of Shakespeare.** Half length, derived from the Stratford bust, ornamental border. Fine Impression. $6\frac{1}{8}$ by 4. 14s.

41A **Whistler.** Portrait of **Thomas Carlyle.** Whole length, seated, in profile, holding stick and gloves, hat and cloak resting on knees. Mezzotint by *R. Josey* after *Whistler*. FINE PROOF SIGNED BY WHISTLER and by the Engraver. Pubd. by Graves & Co., 1878. $13\frac{7}{8}$ by $11\frac{1}{2}$. £3 3s.

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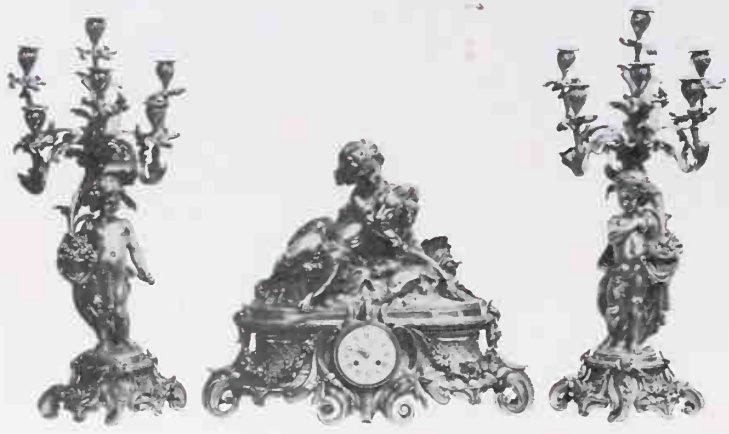

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CONTENTS.

VOL. XLIV. February, 1916. No. CLXXIV.

PAGE

THE LATE SIR HUGH LANE'S COLLECTION. By SELWYN BRINTON, M.A. (With nine illustrations) - 63

A PRINT COLLECTION: ILLUSTRATING THE FIELD SPORTS OF EUROPE. PART II. By A. THOMPSON. (With nine illustrations) - - - - - - - - - - - - 77

"ADAM AND EVE" EARTHENWARE DISHES. By FRANK FREETH, M.A. (With six illustrations) - 87

[*Continued on page VI.*

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v.

CONTENTS—*continued from Page IV.*

	PAGE
NOTES AND QUERIES. (With four illustrations)	91
IN THE SALE ROOM	94
NOTES. (With three illustrations)	100
THE CONNOISSEUR BOOKSHELF. (With five illustrations)	103
CURRENT ART NOTES. (With three illustrations)	115
CORRESPONDENCE. (With two illustrations)	119
HERALDIC CORRESPONDENCE	120

[*Continued on page VIII.*

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VII.

CONTENTS—*continued from Page VI.*

PLATES.

RUSTIC EMPLOYMENT. By J. R. Smith, after George Morland - - - - *Frontispiece*

PORTRAIT OF MRS. KING. By Thomas Gainsborough - - - - - - - - *page* 71

THE VISIT RETURNED. By W. Nutter, after George Morland - - - - - „ 85

DUCHESS OF GORDON. By George Romney - - - - - - - - - - „ 95

ALINDA. By and after W. Ward - - - - - - - - - - - - - „ 105

EDWARD AND CRAWFORD ANTROBUS. By Sir Thomas Lawrence - - - - - „ 113

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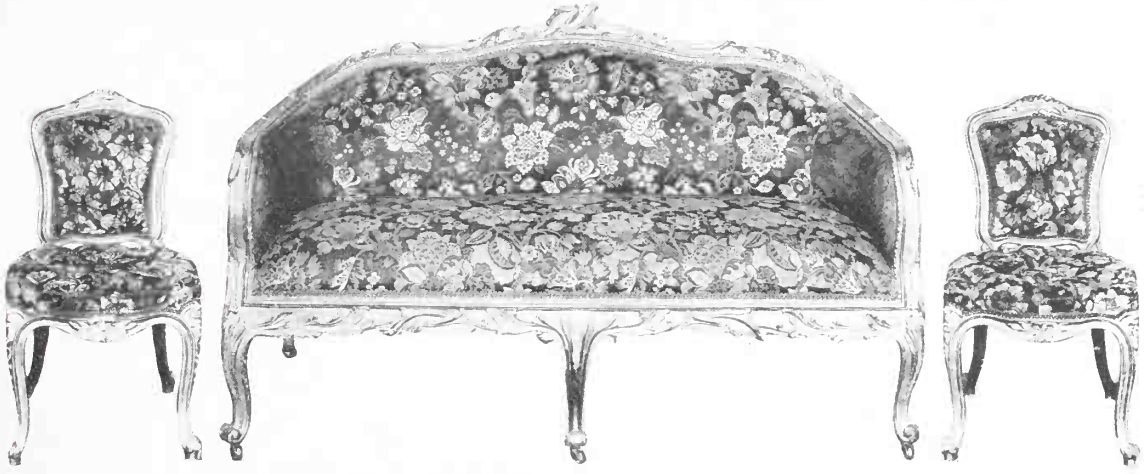

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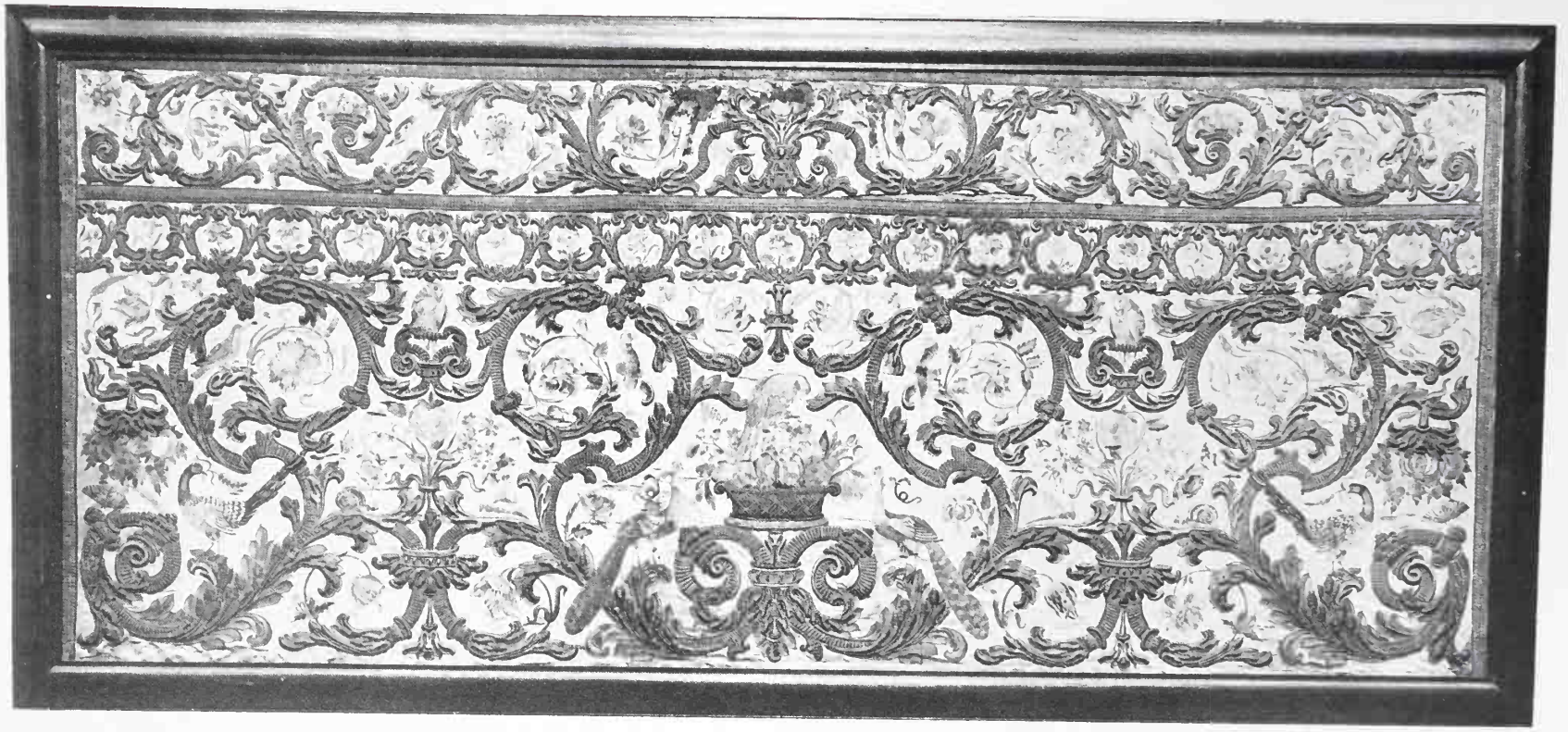

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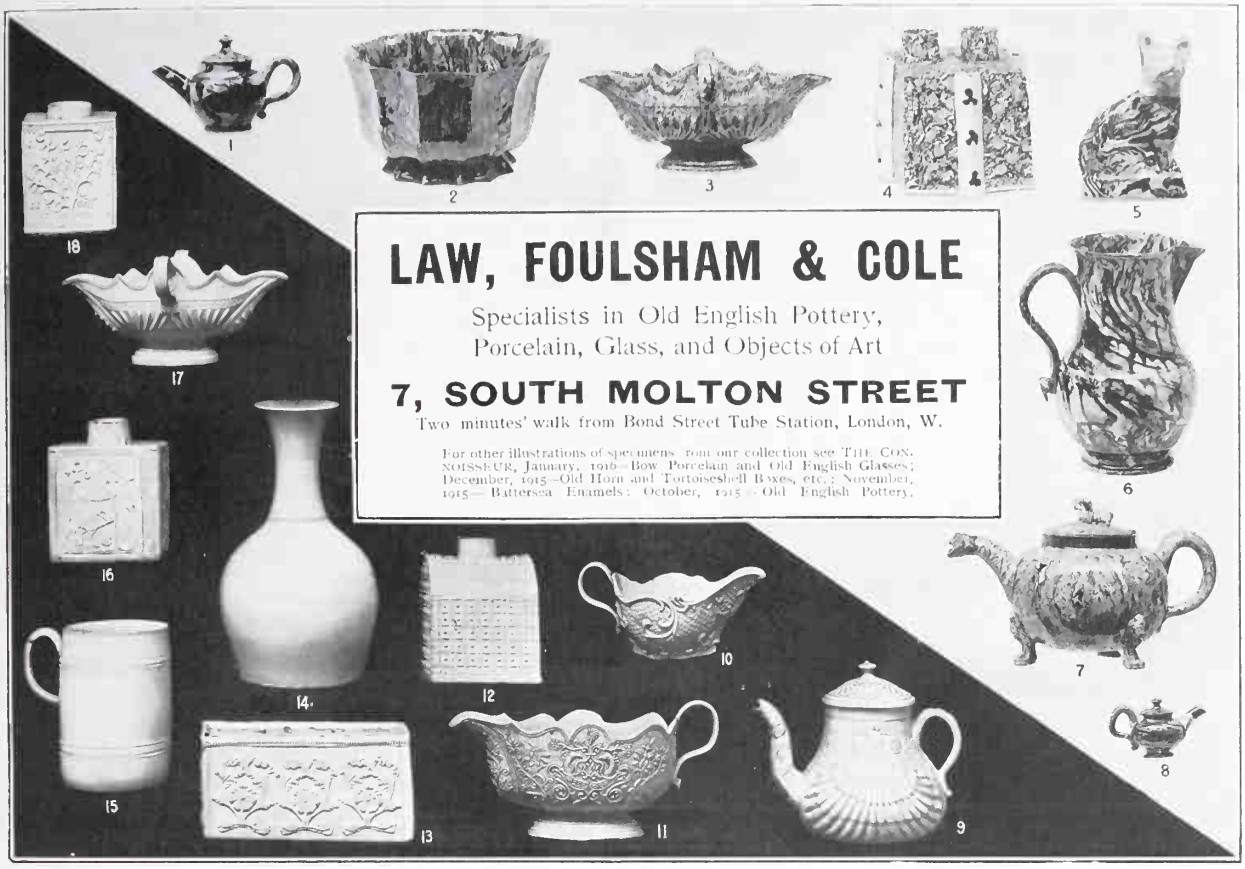

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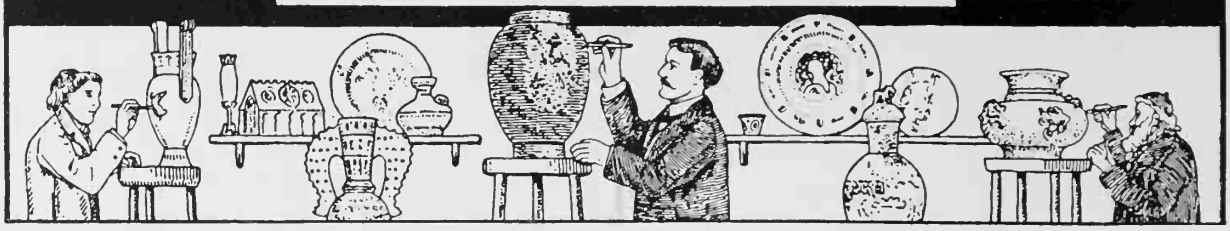

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February 9. By Arthur Gardner, Esq., M.A., F.S.A. Subject, "Sculptures of Rheims Cathedral."

February 16. By William Strang, Esq., LL.D., A.R.A. Subject, "Some Movements in Modern Art."

February 23. By Arthur Keen, Esq., F.R.I.B.A. Subject, "The English Roof."

March 1. By D. S. MacColl, Esq., LL.D. (Keeper of the Wallace Collection). Subject, "The Work of Alfred Stevens."

March 8. By W. Robert Colton, Esq., A.R.A. (Late Professor of Sculpture in the R.A.). Subject, "The Effect of War on Art."

March 15. By H. J. L. J. Massé, Esq., M.A. Subject, "Seals."

March 22. By H. Hughes-Stanton, Esq., A.R.A. Subject, "Landscape Painting."

March 29. By Sir Krishna G. Gupta, K.C.S.I. Subject, "Indian Building, Ancient and Modern."

April 5. By William Dawson, Esq., M.A., B.Sc. (Cambridge University). Subject, "British Forestry before and after the War."

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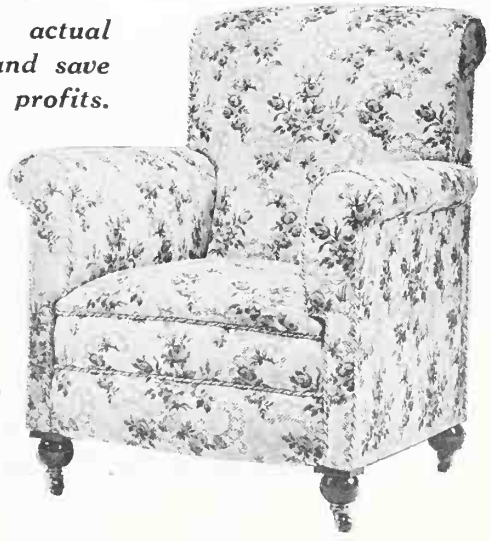

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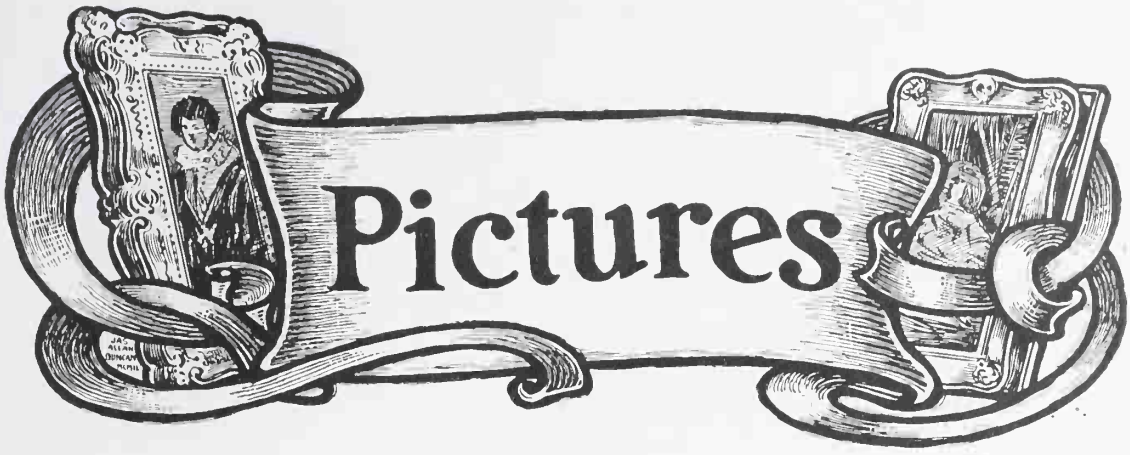

The late Sir Hugh Lane's Collection

By Selwyn Brinton, M.A.

The collection of paintings which were in the possession of Sir Hugh Lane at the time of his death, in the tragedy of the *Lusitania*, may be conveniently divided under the two headings—a division as simple as it is obvious—of Old Masters and Modern Paintings.

The old masters comprise work by the great Italians, such as Titian and Sebastiano del Piombo, by the Dutchmen, and the great French and English painters of the eighteenth century. The modern paintings include most of the leaders in French art, from Ingres and Gérôme down to Puvis de Chavannes, together with a certain number of modern Italian paintings, mainly by that brilliant master of his craft, Antonio Mancini.

Thus it will be seen that my division above into old masters and modern paintings is more or less arbitrary, and only intended for our mutual convenience of study, and that the year 1800 practically divides the two classes the one from the other.

By the kindness of the late Sir Hugh Lane's sister and his executors, I was able to visit the paintings at Lindsey House, which practically include all within the first of my two divisions.

It will be known to many of my readers, from the reports which have appeared from time to time in the daily papers, that Sir Hugh Lane, after bequests to his executors, his family, and personal friends (in the latter case very frequently of jewellery or pictures), left his Sargent portrait to the Dublin National Gallery, of which he was at the time of his death the director; the modern paintings in Belfast, and "any modern pictures of merit that I possess," to the Dublin Gallery of Modern Art, with which he had been so intimately connected, excepting the group of paintings lent to the London National Gallery, of which I shall speak later; and the remainder of his property to the National Gallery of Ireland—"to be invested and the income to be spent in buying pictures of deceased painters of established merit."

The latter provision would most probably apply to the larger number of the paintings now at Lindsey House, and these are of such interest that I think a brief description cannot fail to interest my readers.

Commencing with the Italians, we are immediately confronted with the magnificent Titian portrait of *Baldassare Castiglione*, the famous diplomat and courtier of the Renaissance, which had been lost trace of till it was recovered in Scotland. Beside it the portrait of *Cardinal Antonio del Monte Sansovino*, by another Venetian, Sebastiano del Piombo, is from the same great period in art, and bears the same dignity of presence; and here the rich colour is enhanced by a landscape background.

The Uccello battle-pieces on the staircase are of the finest decorative quality, comparing with that master's famous series of battle-scenes now in the National Gallery, the Louvre, and the Uffizi; and on the staircase, too, I found a delicious *Virgin and Child* by the early Venetian master, Bartolommeo Vivarini,

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LANDSCAPE BY VAN GOYEN [PHOTO W. E. GRAY

a signed work of great charm and decorative quality. Of the two brothers Antonio and Bartolommeo, who worked together in the great altar-piece of S. Pantaleone at Venice, in 1444, the latter possessed far greater artistic powers. Like his brother, he used freely gold and stucco embossments, and in this and other particulars the Lane collection example is very typical.

Sir Hugh Lane was interested in the Dutchmen, and they are represented at Lindsey House by a very fine Rembrandt portrait of a lady—head and bust—which may be that of this artist's first wife; by an admirable landscape of Van Goyen, and a church interior by De Witt. These are three examples of the Dutch school just as well selected as are the Titian and Sebastiano of the Italian mid-Renaissance.

Next we turn to the delightful art of the eighteenth century, which evidently attracted this collector very strongly. Francisco Goya is a master of that period who has only lately come "into his own" in English art-circles; and it is a satisfaction to me to think that I may have contributed, however slightly, to that result by translating into English Dr. Richard Muther's admirable monograph on that artist.

Born in 1746, the son of a peasant in Aragon, Francisco Jose de Goya, after an adventurous life in Spain and Italy, became in 1775 the favourite painter of the Court of Charles IV., and his portraits of that Bourbon dynasty are almost *pasquinades* in their cruel realism.

Always looking ahead into the taste of his time, Sir Hugh had secured here a masterpiece of this Spaniard's art—so fresh, so essentially modern in its sentiment and technique, that it might almost have come direct from Whistler's easel, that, looking at it, we feel inclined to call Goya the first of the Impressionists!

The subject is a woman's portrait—head and bust—as much a "woman of the people" as *The Shrimp-Girl* of Hogarth, and as free from convention. It is not Goya here as the painter of that aristocratic world of the Spanish rococo, but the Bohemian who reappears in his art, the companion of bull-fighters,

PORTRAIT OF BALDASSARE CASTIGLIONE BY TITIAN [PHOTO W. E. GRAY

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HEAD OF A CHILD BY J. B. GREUZE [PHOTO W. E. GRAY

PORTRAIT OF A WOMAN BY FRANCISCO GOYA [PHOTO W. E. GRAY

whose interest is in the life and aspirations of the people.

In the Gainsborough portraits we turn to another

CHURCH INTERIOR BY DE WITT [PHOTO W. E. GRAY

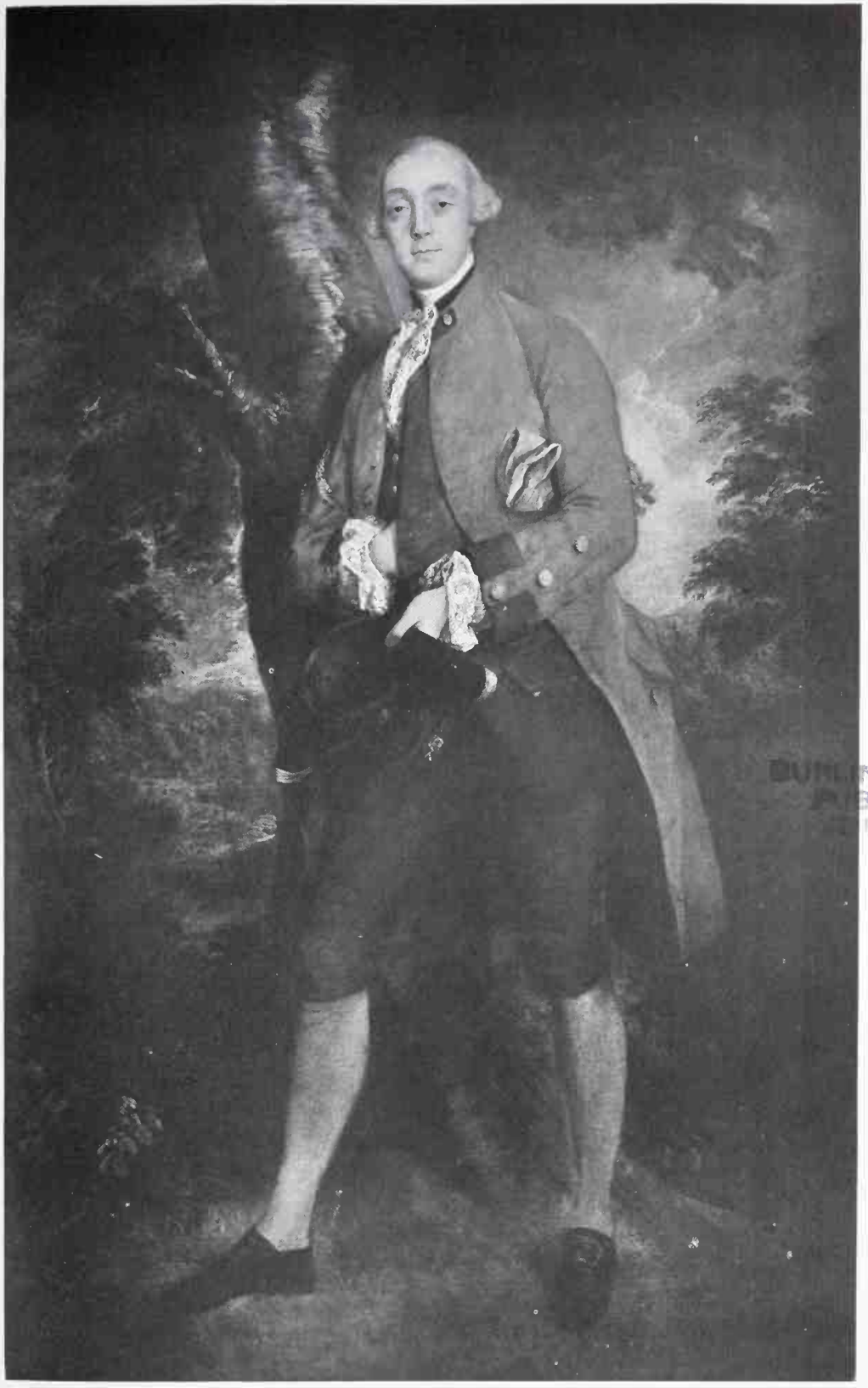
and no less interesting side of eighteenth-century art, stronger and certainly saner in its aspirations. There are three of these portraits here, the sitters being *Colonel Johnson*, *Mrs. King*, and the *Duchess of Cumberland*. Colonel Johnson looks the dandy that he was; and it is said that this portrait brought the artist so many commissions that he let it go without a price.

The head and bust of the Duchess of Cumberland—in a round, with the date of 1766—show a woman of singular sweetness and beauty, and that aristocratic refinement which flowed from Gainsborough's brush. We are here in an aristocratic world painted with the fullest sympathy—unlike the art of Goya, which sometimes seems to secretly satirize his courtly patrons; and the same remark will apply to Gainsborough's delightful portrait of *Mrs. King*, in the Lane collection.

The French art of the eighteenth century is represented here by Chardin and Greuze.

"Chardin," says the author of *The History of Modern Painting*, "seems, after Greuze, a comfortable, healthy *bourgeois* master, in whom the Dutchman of the best period once more appears upon earth. . . . Greuze owes his success, in the first degree, to the ingenious manner in which he made himself the spokesman of the moral tendency of his age. Chardin's effect is as fresh to-day as it was a hundred years ago, because he was a sincere artist who did not seek to tell a story, but only to represent—a realist of the finest stamp, belonging, in his exquisite sense of colour-values, to the illustrious family of the Terburgs. His pictures have no 'purpose.'"

But Greuze is far more than a somewhat dull advocate of *bourgeois* morality: he created an exquisite type, the face that haunted his dream of beauty, and which appears here in his head of a child, though less so than in her lovely sisters of the Wallace collection. And Chardin as a realist is



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COLONEL JOHNSON BY THOMAS GAINSBOROUGH [PHOTO W. E. GRAY

unrivalled here, too, in his study of *Dead Game*, painted with even a Dutchman's meticulous sympathy and exquisite finish.

We have seen that the terms of the Lane bequest are actually that the remainder of the testator's property should be invested, and the income be spent on buying pictures by deceased painters of established merit for the National Gallery of Ireland. But going through this magnificent series of paintings, bought with very sound judgment—which I have first described, reserving the modern paintings for later treatment—one cannot but feel (and here I believe that the wishes of the family are with my own feeling) that it would be a pity to break up this interesting collection; and that, where it is possible, the actual paintings should not be parted with for some destination which would, not improbably, be across the Atlantic, but that the Titian, the Sebastiano, the De Witt, the Gainsborough portraits, and others noted above, should go into the Dublin Gallery as a direct bequest from its late director.

But the late Sir Hugh Lane also took a keen interest in more modern art, as is witnessed to by his whole connection with the Dublin Modern Art Gallery, and possessed, when his brilliant career was so untimely ended, a fine collection of modern paintings, part of which (some fifteen, as I believe) were at that time in the Belfast Gallery, and a much larger number in the National Gallery of London.

The latter paintings number about thirty-six in all, and form a very representative collection of the French school of the nineteenth century, including, as they do, the work of Ingres, Gérôme, Corot (three examples), Daubigny, Stevens, Courbet (three examples), Rousseau, Monet, Daumier, Barye, Manet, Boudin, Renoir, and Fantin Latour; and these do not complete the list, for I have not yet mentioned Pisarro, Diaz, Maris, Morisot, Bonvin, and, close to our own times, Puvis de Chavannes, Degas, and Forain.

Ingres and Gérôme, those classical painters *par excellence* of the early nineteenth century, appear here only in portraits; but the painter of *La Source* and *L'Odalisque* was also a careful and practised portraitist, as we may gather from his *Paganini*, his *M. Bertin*, or *Mme. Devaucay*, and to the Lane collection Ingres contributes an excellent portrait of the *Duc d'Orléans*, while the portrait here by Gérôme is also a fine example.

Camille Corot is a master whose attraction is unfailing, and who has steadily risen in public appreciation during the last half-century. Corot was senior in years to Rousseau, and dates back to the days of David, Gérard, and Prudhon; but while Théodore Rousseau sought to depict the organic life of nature,—"the life which heaves unconsciously everywhere, sighing in the air, streaming from the bosom of the earth, and vibrating in the tiniest blade of grass,"—and made his art an expression of the spirit of Pantheism, Corot, coming to French landscape after he had been immersed in the influence of Italy—and, after 1827, of the English Bonington and Constable, whose pictures that year had hung next to his own—created a poetic landscape which was the outpouring of his own tranquil spirit.

With his charm of character, Corot fully appreciated the gifts of his contemporary and friend, and depreciated his own great place in contemporary art. "Rousseau," he said, "c'est un aigle. Quant a moi je ne suis q'une alouette qui pousse de petites chansons dans mes nuages gris."

Both these artists are represented in the Lane collection, Théodore Rousseau by a scene of moonlight, and Corot by his *Avignon* (an example of his best period), by *Summer Morning*, and by a *Peasant Woman*; for, though he excelled in landscape, he practised figure-painting with some success, and included the figure very freely in such landscapes as his *Orpheus and Eurydice*, his *Rustic Concert*, and *The Dance of the Nymphs*.

The contrast between these two great leaders of the Barbizon school is so interesting that one is tempted to linger over it. Even their choice of trees is significant. With Rousseau it was the mighty primeval oaks of the forest of Fontainebleau which had fascinated him by their strength, and which appear in such paintings as *Jean de Paris (Forest of Fontainebleau) after the Storm* and *Oaks on the Landes*.

"In Rousseau," says Dr. Muther, "a tree is a proud, toughly-knotted personality, a noble, self-conscious creation; in Corot it is a soft, tremulous being rocking in the fragrant air, in which it whispers and murmurs of love and joy. Among trees he

MRS. KING

BY THOMAS GAINSBOROUGH

From the Painting in the Collection of the late Sir Hugh Lane

[*Photo W. E. Gray*

NGAME
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B.

(Corot) did not care to paint the oak, the favourite tree with all artists who have a passion for form, nor the chestnut, nor the elm, but preferred to summon

A third among these pioneers of the new movement in French landscape, and offering as complete a contrast in his outlook upon nature, was Jean

DEAD GAME BY CHARDIN [PHOTO W. E. GRAY

amid the delicate play of sunbeams the aspen, the poplar, the alder, the birch with its white slender stem and its pale, tremulous leaves, and the willow with its light foliage."

Rousseau, the painter of virile genius, had sought to wrest her secret from Nature by the science of his art. Corot, with all the mastery of technique which a long life devoted to art had placed within his grasp, approached her in a softer mood, "caressed and flattered her, sung her wooing love-songs till she descended to meet him in the twilight hours, and whispered to him, her beloved, the secrets which Rousseau was unable to wring from her by violence."

François Millet, the uncompromising painter of French peasant life; but, though the Fontainebleau painters are well represented in the Lane collection, I did not find a Millet among those in the London Gallery.

On the other hand, Diaz finds a place there, and that fine landscape painter, Charles François Daubigny. Placed beside the great painters whom I have just mentioned—the virile energy of Rousseau, the poetic charm of Corot, the earnest truth of Jean François Millet—this art of Diaz seems brilliant and capricious. "For him nature is a keyboard on which to play capricious fantasies. His pictures have the

PORTRAIT OF A LADY BY REMBRANDT [PHOTO W. E. GRAY

THE DUCHESS OF CUMBERLAND BY THOMAS GAINSBOROUGH [PHOTO W. E. GRAY

effect of sparkling diamonds, and one must surrender oneself to this charm without asking its cause : otherwise it evaporates. . . . His painting is piquant and as iridescent as a peacock's tail, but in this very iridescence there is often an unspeakable charm."

Here he appears in a favourite theme, *Love's Offering*, which recalls his scene of Love refused admission by the nymphs ; while Daubigny has the *Portrait of Honoré Daumier*, who is himself represented in this collection by his *Don Quixote*, a magnificent example of the satire of this powerful draughtsman, who influenced even Millet, and of whom it has been said, "Even when he is laughing there is a Florentine inspiration of the terrible in his style, a grotesque magnificence, a might suggestive of Buonarroti."

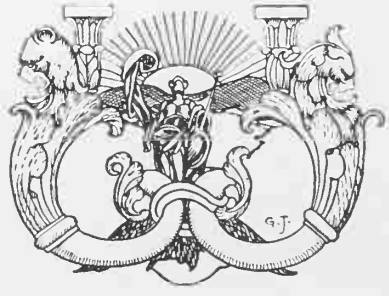
Courbet—who effected at Paris what the painters I have just described were working for in the forests of Fontainebleau—who wrote in the *Courrier du Dimanche :* "Beauty lies in nature, and is to be met with under the most various forms. As soon as it is found, it belongs to art, or rather to the artist who discovers it ; but the painter has no right to add to this expression of nature, to alter its form and thereby weaken it"—is represented by a *self portrait* and by a scene of a snowstorm ; and Pisarro, who painted rustic life without the mysticism of Millet, by a scene of spring *(Printemps)*.

Then we find Claude Monet, whose paintings are bathed in light, with the charming sunlight of his *Vertheuil :* Edouard Manet, the father of Impressionism *(Tuileries* and *Mlle. Gonzales) ;* and Degas—who had learnt from all his contemporaries and perhaps even from the Japanese, who painted light like Monet, but the artificial light of the theatre in his brilliant "actualities" of dancing girls—has a clever painting here of *La Plage*.

And I have yet to mention Barye *(Fontainebleau)*, Fromentin, Madrazo, Maris, Boudin (a beautiful painting of *Tourgeville*), Jongkind (*Skating*, a good example), Vuillard, Forain, Bonvin, to complete the list.

Even then I have not mentioned the beautiful Alfred Stevens *(The Present) ;* a *Still-Life*, by Fantin Latour, from his best period ; the dove-like colour of the *Parapluies*, by Renoir ; the dainty *Jour d'Été* of Morisot ; the two Puvis de Chavannes ; and the paintings of that brilliant *improvisatore*, the Neapolitan, Antonio Mancini.

Among the modern Italian painters, Sir Hugh Lane —like, I believe I may say, John Sargent himself—was a great admirer of the art of Antonio Mancini. It was in Mancini's studio at Rome, where he was then sitting for an admirable portrait, that my own friendship with Sir Hugh Lane began ; and these paintings at the National Gallery include four magnificent Mancinis, of which *Douane*, *Grillo*, and *Aurelia* are scarcely to be surpassed.

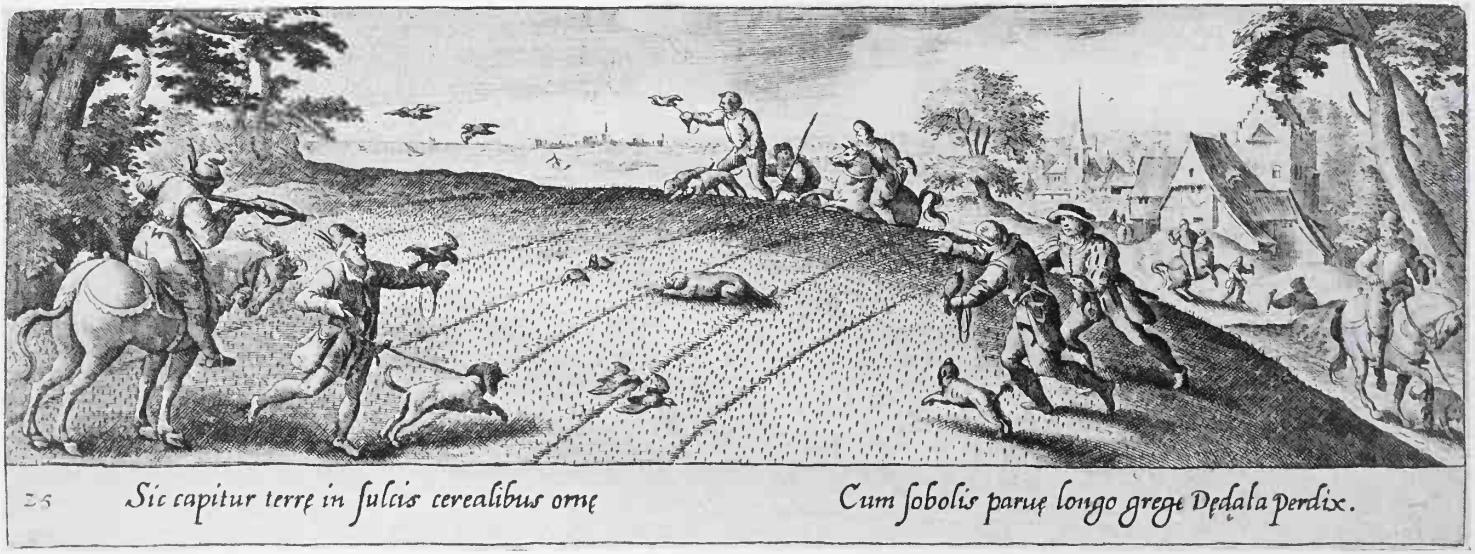


A Print Collection: illustrating the Field Sports of Europe Part II. By A. Thompson

WHEN speaking in the previous article on the Baillie-Grohman collection of Stradanus's prolific output of sporting prints in the second half of the sixteenth century, we mentioned that their great popularity caused many imitators to arise. Among the score or so of separate sets represented in the collection, the most noteworthy are those by the Italian Antonio Tempesta, and by two Flemish masters, both natives of Malins, Hans Bol and David Vinckboons. Bol, who was born in 1534, began life as a designer of tapestry, and when, in 1572, Malins was sacked by the Spanish hordes, he settled down in Antwerp, where he took up our subject, working for the famous art publisher and engraver, Philip Galle. This man published in 1582 a set of delightful little plates by Hans Bol under much the same title which Stradanus had used four years before. The first edition, which must have been a very small one, for it is excessively rare, consisted almost certainly of thirty-eight unnumbered plates. It met with such immediate success that a second one followed in the same year. This one consists of the title-plate and forty-seven numbered plates, our No. i. being the twenty-fifth. It depicts partridge shooting with the aid of the falcon, the "red-legs" lying close while the bird of prey hovers over them. To hit even a sitting partridge with the crossbow from horseback speaks well for Flemish marksmanship. A third edition of Bol's *Venationis, Piscationis, et Aucupii Typi* appeared in later years, the date being omitted on the title-page. Complete sets of either the second or third edition are rare, the last copy of the former selling, though short of a plate, for £42. Our collection contains all three editions in a complete form, a trio no one else, it is believed, possesses.

NO. III.—VENETIAN NOBLEMEN SHOOTING WILD-FOWL ON THEIR LAGOONS DESIGNED BY G. FRANCO IN 1609

Bol's fellow-townsman, Vinckboons, belonged to a slightly younger generation,



No. I.—PARTRIDGE SHOOTING AND PARTRIDGE HAWKING BY HANS BOL, 1582

No. II.—DUTCH HAWKING DESIGNED BY DAVID VINCBOONS (1572–1629), AND ENGRAVED BY P. VAN SERWOUTERS' PUBLISHED 1612, BY CLAES VISSCHER

No. IV.—DUTCH SKIT ON FALCONRY DESIGNED AND ENGRAVED (PROBABLY) BY G. T. XAVERY, ABOUT 1716

and his charming little series of ten plates, from which our No. ii. is the last but one, was published A.D. 1612. It contains many delightful details of falconry, as that engaging sport was then conducted by placid Dutchmen in the sylvan outskirts of their sleepy old towns.

The feature of the Baillie-Grohman collection which is probably of most interest to the average sportsman-collector is the light it throws on the evolutions undergone by various arms of the chase in the four centuries under consideration, an interesting subject which cannot be adequately studied without the assistance of pictorial evidence. In this connection our No. iii. deserves notice, for it represents the earliest picture illustrating the use of the gun at flying game, a once much and angrily discussed topic. The folio print from which our reproduction is taken appeared in an excessively rare Venetian work called *Habiti d'Huomeni et donne Venetiane*, of which the first edition appeared in 1609, the publisher as well as the designer of the prints being one Giacomo Franco. The picture in question is the only one in the book occupying itself with sport, and to judge by the fact that several of the copies of the first edition, amongst them the one in the British Museum Print-room, lack this plate, it would seem that it possessed special attractions to ravishers of illustrated books who grangerised it. Our collector had for years vainly searched for this print, the offer of 1,000 francs for a copy of the book containing it remaining without response. One day, while on his way to the last-named treasure-house, he passed, within gunshot of the latter, a second-hand print-shop, in the door of which stood a threepenny rubbish-box crammed with the usual utterly useless odds and ends. Though he had passed that box unheeded scores of times, something impelled him on that occasion to stop and inspect its contents. There, to his intense pleasure, he discovered the long-searched-for Venetian print, which the shopman said had been bought "with a lot of other rubbish" the day before.

A rather similar fortunate find rewarded sharp eyes

not long afterwards. Our No. iv. is a reproduction of one of the sixteen plates composing an excessively rare set of Dutch satirical prints of the Queen

FEASANT HAWKING.
The Feasant Cock the woods doth most frequent ,
Where Spanniells spring & pearch him by the sent .
And when in flight the Hawk wt quickned speed
Withs beake & savage talens makes him bleede .

No. V.—"FEASANT HAWKING" DESIGNED BY F. BARLOW, AND PROBABLY ENGRAVED BY HIM PUBLISHED 1671

Anne period, almost certainly by the hand of G. T. Xavery.

No complete set was known to exist, our collector's lacking the frontis-plate, for which he had hunted European print-shops for years. One rainy day, in passing through Paris on his way to Italian hunting grounds, while crossing from station to station his taxi had a slight side-slip in one of the poorer streets of the Quartier Latin. While the chauffeur was repairing the damage the collector espied a musty little print-shop which had hitherto escaped his attention on his frequent hunts in Paris. Entering it and asking to have the portfolio devoted to *Le Sport* shown him, what was his joy to find in the tattered receptacle, amid execrable pictorial refuse, the missing plate, which, at the expenditure of fivepence, made his set a literally unique possession! Curiously enough, certain perforations in its margin corresponded with similar holes in his own fifteen plates, showing that they had once belonged together, although they were picked up at different periods and various shops in two continental capitals. To the keen collector such red-letter days make life worth living. They carry with them the well-earned reward that crowns strenuous study in the print-rooms of Europe.

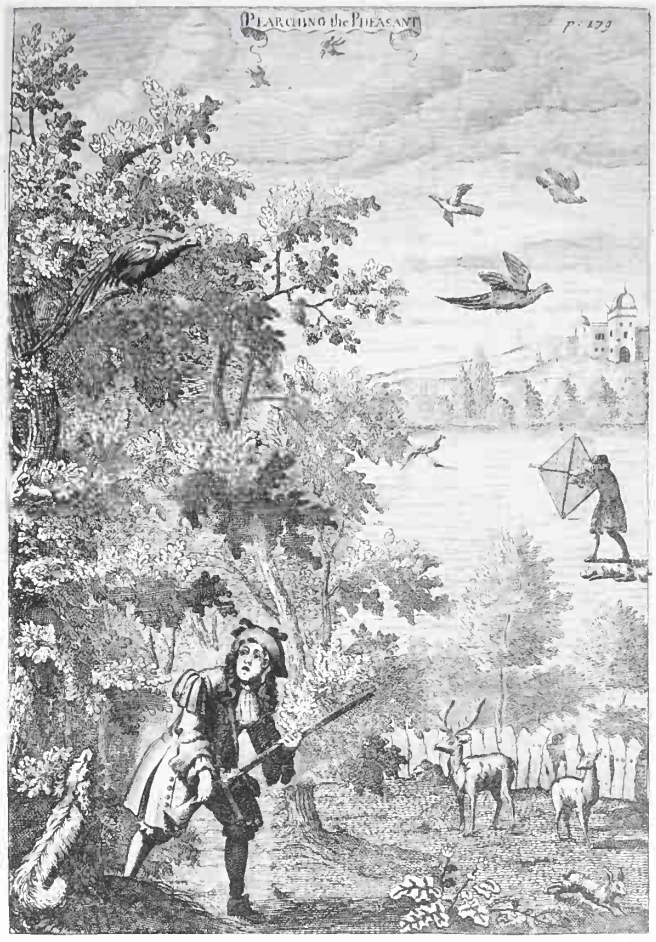
In relating the last characteristic little incident we have momentarily lost sight of the chronological order of things, for our No. v. takes us back for half a century or so. It is a print engraved by one of Britain's most skilled artists, Francis Barlow, and forms part of what is unquestionably the most interesting set of English hunting scenes of the seventeenth century. Indeed, we have few better at any period. It consists of thirteen etchings, and it was issued in 1671, as is stated on the elaborate title-print. The latter bears the quaintly worded title: *Severall Waves of Hunting, Hawking, and Fishing according to the English Manner invented by Francis Barlow, etched by W. Hollar.*

This superscription is not quite correct, for Hollar, whose reputation was then at its height, and was one to conjure with, etched only four, or at the most five, of the plates; the rest, amongst them No. v., it is almost certain, Barlow etched as well as designed. From the sportsman's point of view, this set confirms the fact, not generally realised, that the sporting gun came into use in England much later than abroad, none of the plates referring to its use. Considerable changes were wrought in this respect, however, in the

course of the following fifteen years, the next important sporting work, Blome's *Gentleman's Recreation*, published in 1686, having numerous illustrations dealing with the use of firearms. Not the least amusing print in Blome's stately folio is our No. vi., depicting the sport of "pearching" pheasants, which is thus described :—

"For pearching pheasants you must be provided with a good spaniel that will range well about, and when he hath pearched the pheasant, to bay soundly, which will cause them to pearch the better; then hearing whereabouts he is, make up to him as privately as possible, and having espied him, being at a reasonable distance, make your shot."

No. vii. shows us a fox-tossing match at a German ducal court, a cruel "sport" typical of a trait which the German nation is now exhibiting to an astonished civilised world. The plate is one of some hundreds of illustrations gracing *Der Vollkommene teutsche Jäger*, an important standard sporting work published by Hans von Fleming in the year 1719. It would be difficult to find a book that gives a better idea of the eccentric lengths to which German potentates went in the pursuit of what they called sport, but which really was nothing else than slaughter of the grossest kind achieved with the least possible trouble, fatigue, or danger to their precious persons.



No. VI.—PEARCHING THE PHEASANT
FROM BLOME'S "GENTLEMAN'S RECREATION" (1686), BY ARTHUR SOLY

Fox-tossings were held in the courtyards of castles, or, as we see here, in enclosures formed by canvas screens. A number of couples—generally a lady and gentleman were partners—by means of tossing slings, made of webbing, tossed the wretched animals, of which great numbers were careering wildly about in a terrified state. Skilled tossers could toss a fox twenty-five feet high, and to prolong the fun, and not kill the wretched beasts at once, the ground was covered with a thick layer of sawdust or sand.

When Fleming published his two fine volumes, the

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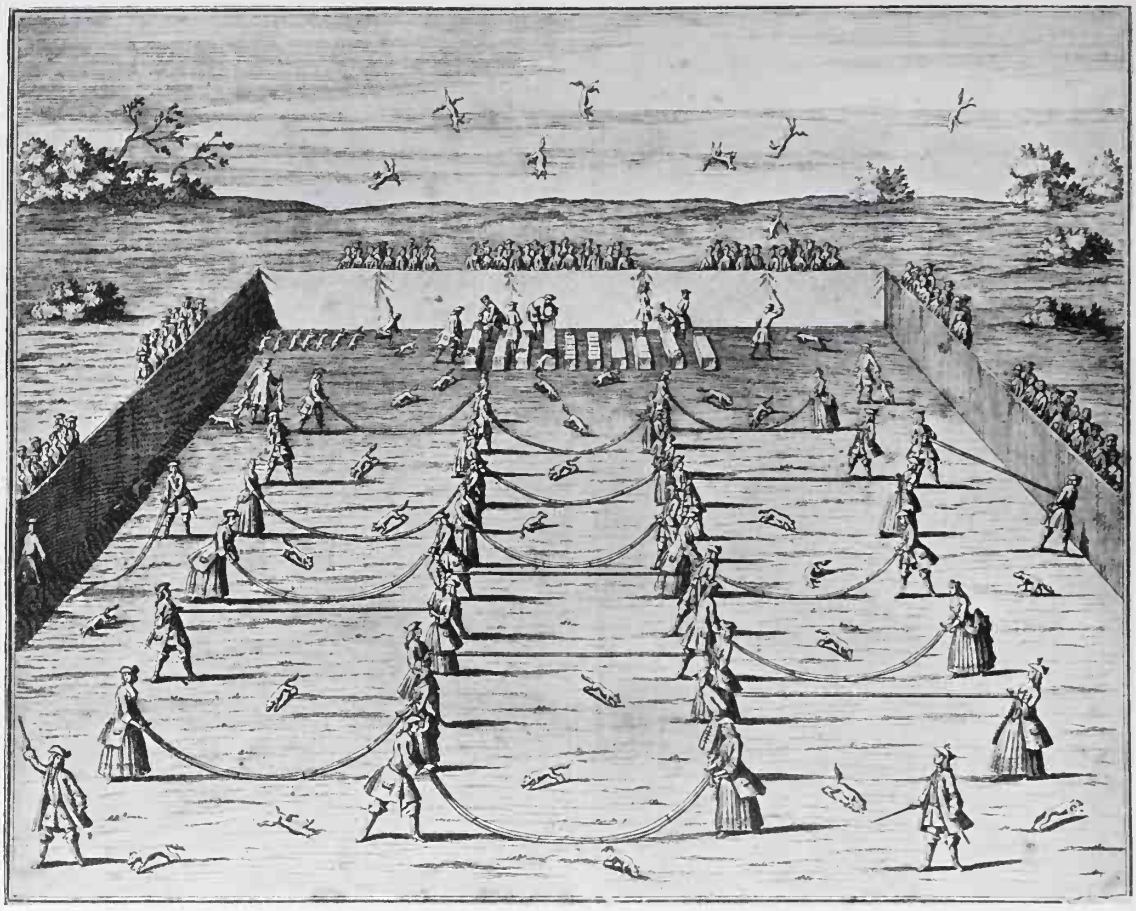


No. VII.—FOX-TOSSING FASHIONABLE AT GERMAN COURTS IN THE EIGHTEENTH CENTURY
FROM FLEMING'S "TEUTSCHE JÄGER" PUBLISHED 1719

most prolific of all sporting artists, the Augsburg engraver, Johann Elias Ridinger (1698–1767), was already busy with his pencil. The Baillie-Grohman collection contains about one thousand works of his, amongst them a few unrepresented in any other known collection. Rather than reproduce any of Ridinger's engravings, our No. viii. shows the reader a characteristic drawing of his in our collection, executed when he was at the height of his fame (1758). At one time England possessed some very fine collections of this master's engravings, garnered by our wealthy travellers on their tours abroad, but they have almost all drifted across the lesser and the wider seas, where Ridinger prints enjoy general popularity.

In conclusion, to show the all-embracing scope of our new hobby, a word must be said regarding the newest of all "field" sports, namely, mountaineering, which may be said to have been inaugurated by Horace de Saussure's famous ascent of Mont Blanc in 1787. He won his race to mountaineering fame by a short head, for had his expedition been delayed but one week, an English climber would have secured the palm. The learned Genevan's feat of scaling *La Montagne Maudite* made a great stir in Europe, and quite a number of artists, of whom probably only one had seen anything of the expedition, undertook to immortalise it by publishing prints. Four of these large coloured plates, which are now scarce and costly, are unquestionably the most amusing mountaineering prints ever published. They are by different artists. The larger pair, skilfully hand-coloured, represent, as do all four, scenes in the ascent and descent, and are most effective plates. They were published by the Chevalier de Mechel, in Basle, A.D. 1790; but it is not positively known by whom they were designed, no fewer than five claimants to this honour being in the field. The other pair, also coloured by hand, are by H. L'Evêque, a Genevan artist, who accompanied de Saussure on one of his expeditions to the Grand

Géant in July, 1788, when the party lived in tents for seventeen days.

There exists a fifth picture, most probably designed

No. VIII.—POINTING A HARE ORIGINAL DRAWING BY RIDINGER SIGNED AND DATED 1758

by the same artist, who drew the first (Mechel) pair; but the only two specimens that have come to light so far of this print are proofs before letters, which were never published. At de Saussure's instigation the plate was suppressed, as the attitude in which he is represented touched the explorer's *amour propre*. To go down to posterity in the very undignified pose de Saussure occupies (see our reproduction of this excessively rare print, No. ix.) naturally failed to meet his approval, and so the stone was destroyed. This proof is signed "Marq. Wocher illum., 1789," hence Mr. Baillie-Grohman, who, as an old member of the Alpine Club, has made exhaustive researches into this matter, considers that the two published Mechel prints are also by this Basle artist. Those interested in the question will find a whole chapter in *Sport in Art* devoted to these quaint prints.

To the climber of to-day they are a source of endless amusement; they take him back to those comparatively recent days when the invasion of regions above the snow-line was considered to be beset with appalling dangers, natural as well as supernatural. The costumes alone bring a broad smile to one's face. De Saussure is seen to wear a long-tailed frock-coat, which reached down to his knees, made of scarlet silk, with huge buttons; kneebreeches and white thread stockings, light boots of the flimsiest make; his pigtail was surmounted by a ribbon-bedecked broad-brimmed straw hat, and he carried, as we are told, a parasol. When they reached dangerous places, his leading guide, the immortal Jacques Balmat, who had previously made the first ascent of Mont Blanc (1786), and another guide at de Saussure's rear, held their long *Alpenstöcke* horizontally, thus forming what the scientist describes as a *barrière ambulante*. A whole number of THE CONNOISSEUR could be filled with other amusing incidents narrated in the above work.

Our necessarily brief account of this notable

No. IX.—THE SUPPRESSED PLATE OF DE SAUSSURE'S "DESCENT FROM MONT BLANC IN 1787," THE POSITION OF DE SAUSSURE BEING CONSIDERED DEROGATORY SIGNED "MARQ. WOCHER ILLUM., 1789"

collection will give the reader some idea of the wide and novel field of research it offers.

[*According to recent newspaper reports, which it is to be sincerely hoped will prove to be untrue, it was the intention of the Austrian authorities to melt down the superb bronze tomb of Maximilian at Innsbruck, one of the finest monuments in existence, to which reference was made in the first part of this article. That such an act of vandalism should be committed for the sake of some forty or fifty tons of bronze, which, it is said, the twenty-eight giant statues weigh, is hardly conceivable, but colour is given to the report by the fact that the pick of them, a masterpiece by Peter Visscher, represents King Arthur of England.*—EDITOR, THE CONNOISSEUR.]

THE VISIT RETURNED IN THE COUNTRY

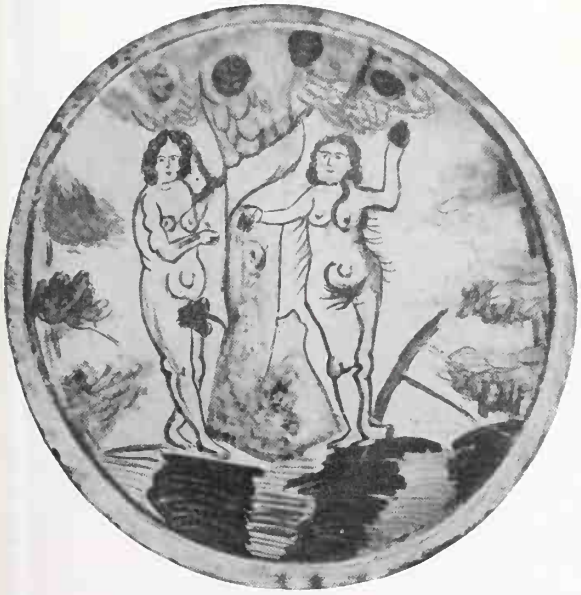
BY W. NUTTER

AFTER GEORGE MORLAND

"Adam and Eve" Earthenware Dishes By Frank Freeth, M.A.

THE dishes under discussion belong to the class of large, round, tin-enamelled chargers which were made in England in the latter half of the seventeenth century and in the early part of the eighteenth, and probably, seeing that they bear a strong resemblance to Dutch delft, by potters who had come over from Holland to ply their trade in this country. The generic term "blue dash chargers" has been assigned to them, because the majority have broad blue dashes round the rims. Their usual size is from 13 to 14 inches in diameter, though some few measure as much as 19 inches. The faces of them are boldly painted with subjects, which are limited to about sixteen. These consist largely of rough portraits of the sovereigns of the period in question —especially William III. and his consort Mary—and of famous generals in the War of the Spanish Succession, such as the Duke of Marlborough and Prince Eugene. But no doubt the two subjects of which the largest number was produced were (1) The Temptation of Adam and Eve, and (2) Tulips, in a variety of designs, recalling the days of the Tulipomania.

Although the colours used are very similar in every case, the quality of the painting, as well as the material, varies considerably, and the touch of different artists is plainly distinguishable in the several examples that are still in existence. Much discussion has on that account taken place as to whether they were all made in one locality or more, but no satisfactory conclusion has ever been arrived at. I expressed my own views on the subject, and my reasons for them, in an article in THE CONNOISSEUR of July, 1902, and it would serve no useful purpose to go further into the matter now. I shall, however, say a few words later on about a theory more recently adduced, to the effect that certain specimens were produced at Loughor, in Wales. For the moment let it suffice to put on record the prevalent opinion



NO. I.—THE TEMPTATION OF ADAM AND EVE

NO. II.—THE TEMPTATION A LATER EXAMPLE

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that the earlier and more finished examples were manufactured at Lambeth, and that the cruder are imitations of them turned out about the same period, or rather later, in the Staffordshire potteries. For I am now immediately concerned only with the "Adam and Eve" or "Temptation" dishes, which, on the whole, may be regarded as the crudest and least artistic of all in the way of decoration, although there are exceptions to that rule.

There are certain features peculiar to nearly every specimen, but they all resemble one another in this respect, that our original ancestors are portrayed standing naked and unadorned on either side of a fruit tree, round which a serpent is coiling. In many instances the artists have followed the example of some of the old masters, who attempted to portray two or more phases of the same action on one and the same canvas. Thus Eve is sometimes seen taking the fruit—which, by the way, is rarely like an apple—from the serpent's mouth with the left hand, while with the right she is handing it to Adam. It is hard to describe the fruit—of such a nondescript character is it—but in most cases it certainly does resemble an orange far more than an apple both in shape and colour. This appearance has not unnaturally given rise to the ingenious interpretation that the figures are intended to suggest William III. and Mary, and that the idea meant to be conveyed is that the latter is bestowing on her husband the throne of England, which she has acquired from a bad source. Unfortunately, a fatal objection to its acceptance is the fact that the Temptation was a favourite subject with both painters and potters before the time of the English Revolution. Some of these blue dash chargers actually bear the portrait of Charles I. Furthermore, in the exhibition of Early English earthenware at the Burlington Fine Arts Club there was an "Adam and Eve" dish of the type of specimen No. i., described below, which bore on the face of it the date 1663, *i.e.*, twenty-six years before William III. came to this country. The drawing of the figures in that specimen is much finer than is usually found. Adam and Eve are not the conventional figures one is accustomed to see on these dishes. Adam is almost always represented as clean-shaven, strange though it may appear; but here, exceptionally, he is represented as wearing a moustache, and his features generally bear such a strong resemblance to those of Charles II. as to suggest that the artist had the Merry Monarch in his mind. It might therefore be urged with almost equal reason that the artist was here hinting at Charles II.'s marriage with Katharine of Portugal in 1662.

A description (with illustrations) of half a dozen of these "Temptation" dishes, which I have in my own collection, will convey a better idea of the peculiarities I have already alluded to.

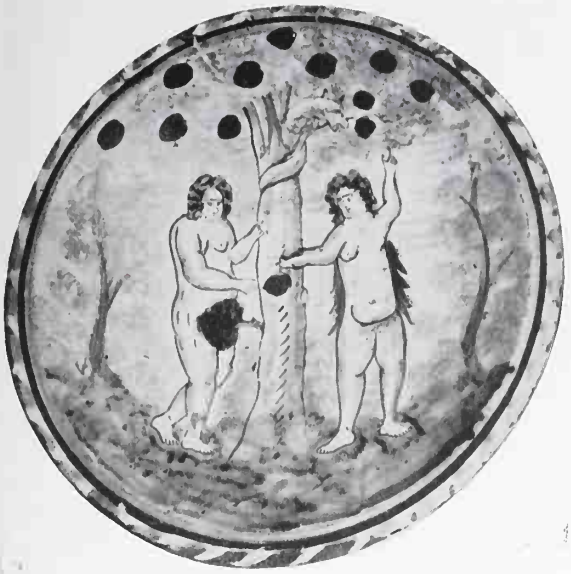
No. i. dish is to all appearances the earliest example, and in general design and colouring closely resembles one of the same kind in my possession decorated with a portrait of William III. standing in regal robes, except that it is inferior in execution. Puce colour is used both for the figures and the tree-trunk. The fruit, of which there are only four samples on the tree—and they are very large—is yellow, with semi-circular orange lines. Eve holds in her left hand one that she has just taken from the serpent, and with her right is handing one to Adam. There are irregular blue dashes round the rim, inside which a yellow line runs all round.

Nos. ii. and iii. are of a similar type, but somewhat later, and the colouring is mainly a deep blue. The foliage is sponged on in blue in the ordinary way, but the fruit in each case is different. In No. ii. it is of a reddish-brown hue, and looks more like an apple; there are fifteen on the tree. In No. iii. it is yellow, and looks more like an orange: there are twelve on the tree.

No. iv. is peculiar in that it has a sponged blue rim. The figures, and especially the faces, are less coarsely drawn than usual; they are coloured the same blue as the tree-trunk. The serpent is yellow, with orange lines, like the fruit which it is holding in its mouth ready for Eve to take. The foliage is sponged green, and the tree is completely laden with fruit.

Nos. v. and vi. are very crude specimens, and perhaps suggest another factory altogether. On No. v. the figures and serpent are thinly outlined in puce, and shaded with a light blue wash. Adam's hair is dark puce, and Eve's yellow. The tree is all green, both trunk and foliage. The fruit, numbering five, is yellow, with thick semi-circular puce lines. Each figure holds one in the right hand as well. A puce line runs round the bend of the rim, which is touched with small, close blue dashes. The whole surface has a greyish tint. On No. vi. the figures, which are drawn without any sense of proportion, are outlined in deep blue, and a similar colouring is used for the hair and trunk of the tree. The serpent—a gruesome-looking beast—is yellow, with orange scales, and holds in its mouth one of the orange-like fruit, of which there are eight hanging on the tree. Eve is handing one to Adam across the tree. The foliage is sponge-work, and round the rim are broad, straight blue dashes.

These two last dishes are uncommonly like two that were illustrated in an article entitled "Old



No. III.—THE TEMPTATION

No. IV.—THE TEMPTATION, WITH SPONGED BLUE RIM

Welsh Loughor Delft," which appeared in THE CONNOISSEUR of April, 1907. The writer unhesitatingly attributed those two to a village in Glamorganshire called Loughor, where, according to him, a potting industry flourished "as early as 1700, and probably much earlier." There are apparently no records of any such pottery, but there is a ruined house there called "The Potteries." He relies chiefly upon this fact, and upon some fragments that he avers were dug up there "many years ago" by an owner of some dishes which he thought to be specimens of Loughor pottery on the strength of some local tradition. This owner, the writer states, anxious to put his view to the test, obtained permission to excavate near a building called "The Glass Works," and found there several pieces of broken pottery "of the same coarse kind as the delft then fairly common in these parts, having also the same high glaze of greyish hue." The tradition referred to was that "some Dutch people had come over two hundred years ago and started making pottery there." From this evidence the writer drew the conclusion that "large plates, about 13¼ inches in diameter, were the staple product; that the ware is very coarse and friable, but often of a greyish tint and full of minute air-bubbles, especially on the reverse side of the plate; that usually, but not

NOS. V. AND VI.—TWO CRUDE EXAMPLES

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always, they have the mark of the firing tripod on the back; that a deep Worcester blue is the favourite colour, though reds, yellows, and greens are all quite common; and that many of the designs are evidently copied from foreign models, in which the Dutch predominate, though the influence of Italy, Spain, India, and China are all noticeable."

Now in this description of the kind of ware he alleges to have been produced at Loughor, there is to my mind a want of definiteness, an air of vagueness, an absence of anything that would enable one to point with certainty to any delft plate or dish and say, "That is a Loughor specimen." The diameter of $13\frac{1}{4}$ inches is about the usual size of this class of English delft plate, and the material differs but little, if it does at all. The greyish tint and minute air-bubbles occur on other delft dishes certainly not made in Wales, and there are no really distinguishing features adduced with respect to the tripod marks or the designs or colours. To sum up in a nutshell, the writer practically invites his readers to conclude that the coarsest examples with the roughest decoration are to be assigned to Loughor, because they are too bad to be attributed either to Lambeth or Staffordshire. Furthermore, I note that nearly all the so-called Loughor plates illustrated along with the article in question are after the style of the delft ware made at Bristol, and not of that made at the Lambeth or Staffordshire potteries. Besides, after a careful examination of my two "Temptation" dishes side by side, I find that in the way of resemblance the most that can be said is that there is a general family likeness between them. There are pronounced differences in detail. No. v., for instance, has a weak colouring; No. vi. a strong one. The drawing on both, bad as it is, is not by the same hand. There is a good deal of sponge-work in the decoration of No. v.; there is none at all on No. vi. They both, however, have the tripod mark, but it is on the front (and not on the back), as is the case with practically every plate of this class.

In conclusion, it may be interesting to note what a very different view of the locality of origin is favoured by the Rev. E. A. Downman, the author of *English Pottery and Porcelain*. In that book he devotes a whole chapter to the consideration of "Blue Dash Chargers." After frankly acknowledging that the locality has never been satisfactorily determined, he adds by way of a feeler: "As most of those known have been picked up on the eastern side of England extending from York to London, this fact rather points to the site of the Blue Dash Pottery in one of the Eastern Counties." If his statement about their being found mostly in the East of England be true, it certainly goes to weaken the claim of Loughor, which is far from the Eastern Counties.

NOTES & QUERIES

[*The Editor invites the assistance of readers of* THE CONNOISSEUR *who may be able to impart the information required by Correspondents.*]

UNIDENTIFIED PORTRAIT (No. 203).

DEAR SIR,—Will you kindly insert the enclosed photograph in your NOTES AND QUERIES? I have recently acquired this oil-painting on canvas, 24 in. by 20 in., and am told it is a portrait of *Miss Ingleby, of Ripley Castle, Yorkshire* (?). It is beautifully painted. I should be very glad to hear anything about it, and to know the name of the artist.

Yours truly, (MRS.) DOROTHY WARREN.

UNIDENTIFIED PAINTINGS (NOS. 204 AND 205).

DEAR SIR,—I enclose herewith two photographs of pictures. A Dutch gentleman passing through the house called my attention to the fact that I had two important works, but would not tell me whom they were by, and advised me to take care of them. Perhaps some of your many readers might enlighten me. The size of the Rembrandt subject, *Lot and his Daughters*, is 14½ in. by 20½ in., on wooden panel. The other is on canvas, 14 in. by 16½ in., and had a label on it, "Dublin Museum of Art Treasures." On the foot is written in ink, "Albano, 1660," but those who have seen the picture think it to be more in the manner of Correggio.

Yours faithfully,

W. MACROBERT.

(203) UNIDENTIFIED PORTRAIT

UNIDENTIFIED PAINTING (No. 199), NOV., 1915.

DEAR SIR,—Unidentified oil-painting No. 199, November, 1915, strikes me as the work of Rembrandt. The principal figure seated in centre looks as if the face had been stippled by the same hand as the *Portrait of an Old Lady* in the National Gallery. The pose of figures, the facial expression, the action of the hands, the trees, including the willow tree, are all Rembrandt esque.

Judging from photo, I think the subject is *Arranging the Price of Betrayal.*

W. C. (Glasgow).

PORTRAIT OF YOUNG MAN WEARING ARMOUR (DEC., 1915).

DEAR SIR,—Lady Victoria Manners, in her notes on the Oxenden collection in the December number of THE CONNOISSEUR, hopes that some reader may be able to throw some light on the identity of the person here portrayed. The portrait seems to me to be without any doubt that of John, second Duke of Argyll—"the good Duke of Argyll," as he was called—who is commemorated in Sir Walter Scott's *Heart of Midlothian.* He was born in 1678, succeeded his father in 1703, and had a principal part in bringing about the Act of Union. In 1737 he

(204) UNIDENTIFIED PAINTING

became immensely popular in his native country in consequence of his defence in Parliament of the city of Edinburgh, with reference to the Porteous riots, which afforded the central theme of Sir Walter Scott's novel. He died in 1743. A portrait by Aikman of the duke was engraved by Jacobus Houbraken in 1735. The portrait was then stated to be in the collection of Sir Anthony Wescomb, Bart. Houbraken's engraving is now before me, and it bears a most striking resemblance to the portrait reproduced in your magazine. But for the fact that in your portrait the face inclines slightly in profile to the right, and that in the Houbraken engraving slightly to the left, one would almost think that they were from the same portrait. The facial features are almost identical; the flowing wig is almost precisely the same; the loose neckcloth is very similar; and so are the armour and the flowing scarf. In the Houbraken engraving, corresponding to the inclination of the profile, the left arm is shown, and the flowing scarf is worn over the right shoulder, and the wig falls on the left shoulder. But there can be no doubt as to the identity of the person portrayed being the same in both.

(205) UNIDENTIFIED PAINTING

William Aikman was a Scottish portrait painter. He was born at Cairney, in Forfarshire, in 1682, and died in London in 1731. He studied art in Edinburgh under Sir John Medina, and at Rome. He settled in Edinburgh as a portrait painter in 1712, practising his art there till 1723, when he was persuaded by the Duke of Argyll to remove to London. He painted many portraits, including those of the poets Pope, Gay, Thomson and Ramsay, Sir Robert Walpole, and the Duke of Argyll. A portrait of himself from his own brush

is in the National Gallery of Scotland. I have in my own possession a portrait by him of James Erskine, of Grange, Lord Justice Clerk of Scotland, a son of the tenth Earl of Mar. Lord Grange was born in 1679, and died in 1754. He was active as a politician, as well as prominent as a judicial officer. When Sir Robert Walpole secured in 1734 the passing of the statute incapacitating judges from being Members of Parliament, Lord Grange resigned his judicial office, and was elected Member of Parliament for the county of Stirling. He was notorious in connection with his abduction of his wife, Rachael Chiesley, and her banishment to the western isles of Scotland.

(206) UNIDENTIFIED PAINTING

Yours faithfully, JOHN C. GUY.

[The correct identification of this portrait was briefly referred to in our January issue.—ED.]

UNIDENTIFIED PAINTING (NO. 206).

SIR,—On the recommendation of G. V. F. Mann, Esq., Director of the National Art Gallery of New South Wales, I beg to forward herewith a photograph of an oil-painting in my possession, which is said to be the original *Io*, by Correggio, from which he painted the fine picture now in the Royal Gallery, Berlin. The picture was remounted on new canvas in January, 1800, and, judging from the care taken in the operation, as is evidenced by the excellent manner in which the remounting was done, it is clear that the then owner placed a good deal of value on the painting. The date of the remounting is marked on the canvas. The picture came into my possession about thirteen years ago by purchase from the estate of a person who had it in his possession for a period of about sixty years previously. The history of the picture is given thus in a written communication on the subject received from a completely reliable source:—

"This picture . . . was brought out to the Colony by the late J. C. Howard, Esq., of Ballaugh, Isle of Man, early in the forties, and was purchased by him sixty years ago at Ramsey, Isle of Man, at the sale of the personal effects of a gentleman who had been private secretary to the fourth Duke of Atholl, who presented it to him about the time the duke was disposing to the Crown all his rights and royalties in the Isle of Man, somewhere about 1829–30. It was at one time in Castle Mona, Douglas, and was remounted on new canvas in January, 1800. It is supposed to be the original *Io* of Correggio, from which he painted that fine picture now in the Berlin Museum, once in the gallery of the Duke of Orleans."

And the above is confirmed by the widow of the late J. C. Howard, Esq., referred to above.

Yours faithfully, J. PORTER HARRIS
(Nelson, N.Z.).

NOTE.

WE should be much obliged if Mr. H. A. Heaton would kindly communicate his present address to us, as a reader would like to write to him.

IN THE SALE ROOM

Louis XV. Furniture at Messrs. Knight, Frank and Rutley's

IMPORTANT amounts were realised on November 30th, when Messrs. Knight, Frank & Rutley dispersed, by direction of Lord Raglan, the contents of 8, Chesterfield Street, Mayfair, the residence of the late Hon. Katherine Somerset. Amongst the Louis XV. furniture, a parqueterie kingwood commode of two drawers, with shaped front, cabriole legs, chased ormolu mounts, and grey marble top, 38 in. wide, by J. L. Cosson, *maître ébéniste*, fetched £325 10s.; a kingwood writing-table, decorated with marqueterie, in scrolls and foliage, cabriole legs, chased ormolu mounts and gallery, 30 in. wide, by Robert Victor La Croix, *maître ébéniste*, £546; a pair of kingwood marqueterie commodes, ornamented in flowers, with band of coloured wood, cabriole legs, chased ormolu mounts, and marble tops, 25 in. wide, by A. Couturier, *maître ébéniste*, £1,522 10s.; a pair of parqueterie commodes, with shaped fronts, richly mounted in ormolu of scroll and leaf design, cabriole legs, and grey marble tops, 32 in. wide, by Robert Victor La Croix, *maître ébéniste*, £1,155; a kingwood Bonheur du Jour table, the top part fitted with cupboards and drawer, with drawer under, on cabriole legs, decorated with utensils in marqueterie, mounted in chased ormolu, and brass gallery, 24 in. wide, £630; a kingwood marqueterie writing-table, with slide and drawer at side, shelf under, brass gallery, cabriole legs, and ormolu mounts, 15¾ in. wide, £194 5s.; a table of kingwood ornamented in marqueterie work of flowers, with band of coloured wood, shaped rising top and brass gallery, enclosing two wells, with mirror at back, drawer under, on cabriole legs, with chased ormolu mounts, 20 in. wide, £283 10s.; a pair of kingwood cylindrical cupboards, on cabriole legs, decorated in marqueterie, with utensils, flowers, etc., chased ormolu mounts, and brass galleries, £661 10s.; a kingwood occasional table, with chased ormolu mounts, on cabriole legs, the top inset with a large Sèvres plaque painted with basket of fruit, birds, and flower sprays, 24 in. wide, £173 5s.; and a kingwood commode of two long drawers, with shaped front, on cabriole legs, decorated flowers in marqueterie, with bands of coloured wood, mounted in ormolu, 53 in. wide, £430 10s.

Furniture

UNDER the previous heading we dealt with some fine pieces of Louis XV. furniture. Mention should also be made of a Georgian mahogany miniature secretaire, with fall front, enclosing pigeon-holes, etc., and two drawers under, 18 in. wide, which realised £24 3s. under the hammer at the same sale.

On December 1st Messrs. Christie, Manson & Woods dispersed the collection of the late G. W. Dancocks, when four walnut-wood panels, mounted as a door, carved with buildings, ruins, and figures, in strapwork borders with arabesque foliage above and below, 7 ft. 2 in. high, 3 ft. 4 in. wide (from the Taylor collection), brought £44 2s.; four Jacobean oak chairs, the backs carved with scrolls, baluster ornament and acorn drops, on spirally-turned legs and stretchers, £35 14s.; an Elizabethan oak court cupboard, with door in the centre, splayed sides and drawer and open shelf below, the panels and borders carved with conventional foliage, the cup-shaped balusters carved with acanthus leaves and rosettes, 52 in. high, 52 in. wide, £58 16s.; a Jacobean oak court cupboard, of similar form to the preceding, the panels carved with rosettes and the borders with foliage and bold gadrooning and slightly inlaid with marqueterie, the supports turned as plain balusters, 49 in. high, 49 in. wide, £42; a Chippendale mahogany cabinet, with numerous drawers and carved lattice-work frieze and foliage borders, the top forming a show-cabinet with glazed doors and ends, 76 in. high, 46 in. wide, £46 4s.; and a Flemish oak armoire, carved with figures of the Evangelists, St. Peter, masks, foliage, and strapwork, and with orders of imbricated ornament, 78 in. high, 51 in. wide, £21.

On December 7th the collection of the late Elihu Edward Brand came under the hammer at Messrs. Christie's. A Sheraton satinwood cabinet, with slightly serpentine front, one drawer in centre, cupboard enclosed by folding doors below, and open shelves at back above, friezes and panels painted with musical and other trophies, etc., the borders banded with tulip and rosewood, 49 in. high, 41½ in. wide, fetched £37 16s.; an old English marqueterie commode, with serpentine front enclosed by two doors, and shaped angles, the front and ends inlaid with sprays of flowers, a wreath of berried foliage and scroll leafage in various woods on satinwood panels of scroll outline, the borders veneered with rosewood, angles mounted in chased ormolu, black marble top inlaid with flowers, etc., in coloured marbles, the centre engraved with an oval panel representing David and Goliath, 51 in. wide, £63; a Queen Anne oblong gilt table, the frieze and border carved with foliage, etc., a band of trellis-pattern in low relief, on cabriole legs carved with foliage and terminating in club feet, surmounted by a granite slab, 60 in. wide, £73 10s.; and a Cromwellian oak cabinet, with drawer in the frieze, cupboards enclosed by three doors below, and one drawer in the base, panels carved with rectangular mouldings and slightly enriched with inlays of mother-o'-pearl, with baluster ornaments on the angles and stiles, 53 in. high, 45 in. wide, £32 11s.

Some pieces of furniture belonging to Trinity College, Oxford, were sold at Messrs. Christie's on December 16th.

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THE DUCHESS OF GORDON
BY GEORGE ROMNEY
At Amesbury Abbey

[*Photo Mansell*

Amongst the most important items were a Jacobean oak cupboard, enclosed by one door, carved with diamond panels, rosette ornaments and fluting, and supported on cylindrical legs, 45 in. high, 41 in. wide, which was knocked down at £21; and a Jacobean oak dresser, with three drawers in the frieze, with raised rectangular borders to the panels, and baluster ornaments on the stiles, on turned legs, 6 ft. 9 in. wide, £31 10s.

Pictures and Drawings at Messrs. Knight, Frank & Rutley's

THE second day's sale on December 1st of the contents of 8, Chesterfield Street, Mayfair, the residence of the late Hon. Katherine Somerset, included some pictures of interest. The most important was a drawing by Sir Thomas Lawrence, 1814, a *Portrait group of the Honble. Mrs. Bagot, Lady Fitzroy Somerset, and Lady Burghersh*, 19 in. by 15 in., which realised £840. It appears to be another version of the black and red chalk drawing in the possession of the Duke of Wellington, which was engraved by J. Thomson in 1827. Two portraits by John Downman were worth noting. The earlier, 1784, which depicted *Lady Charlotte Villiers*, realised £215 15s.; while the later, 1791, a group of *John Thomas Henry Somerset and Fitzroy James Henry Somerset*, was knocked down for £210. Other prices were as follows:—*Portrait-sketch of Lord Fitzroy Somerset*, by Sir T. Lawrence, 1814, 23 in. by 18 in., oval, £18 18s.; *Portrait of Lady Burghersh and Child*, by the same, 18½ in. by 16½ in., £110 5s.; full-length *Portrait of Lord Raglan in uniform*, 13½ in. by 8½ in., £29 8s.; a drawing, *Portrait of a Lady wearing a black silk dress and white lace shawl, stepping from a portico*, by T. Heaphy, 1802, 21½ in. by 17½ in., £80; and a *Portrait of the Hon. Mrs. Pole*, by W. Wood, £147.

Pictures and Drawings

THE collection of paintings formed by the late Rev. A. E. Clementi Smith, who was a cousin of J. Varley, and a nephew of Copley Fielding, was put up for sale at Christie's on December 3rd. Amongst the most important lots were *Low Tide*, by Bonington, 19¼ in. by 29 in., which realised £21; and a drawing—

> "Mountains on whose barren breasts
> The labouring clouds do often rest,"

by J. Varley, 16 in. by 41 in., £19 19s. The property of a lady, a painting on a panel, 10¾ in. by 8¼ in., *St. Peter*, by B. Cuyp, fetched £110 5s. The following drawings emanated from various sources:—*A Landscape, with cottage and cows*, by Birket Foster, 5 in. by 10¼ in., realised £31 10s.; *A Cottage near Ballater*, by the same, 7 in. by 10½ in., £52 10s.; *Perth*, by the same, 6 in. by 8 in., £63; *A Midsummer Night's Dream*, by Briton Riviere, R.A., 1871, 30 in. by 17 in., which was exhibited at the Art Treasures Exhibition, Manchester, 1878, £21; and *A Common Scene*, by P. de Wint, 20 in. by 30 in., from the collection of the Countess of Tankerville, £19 19s. Turning to the paintings, *The Evening Hour*, by T. Creswick, R.A., 1851, 37½ in. by 49½ in., which was exhibited at the Royal Academy in the same year, brought £28 7s.; *The Cloisters at Halberstadt: Winter Sunset*, by C. Hasenpflug, 1851, 42¼ in. by 51½ in., £22 1s.; and *A Dutch Auction*, by V. Bing, 1849, 39 in. by 47 in., £23 2s. From the collection of the late J. Lawson Balfour, *Brodrick Bay, Arran*, by H. Bright, 29 in. by 49 in., realised £21; *The King of the Causeway*, by Briton Riviere, R.A., 1905, 29¾ in. by 23 in., £78 15s.; *Loch Leven*, by W. Roelofs and E. Verboeckhoven, 27 in. by 21¾ in., £31 10s.; *The Shrimpers, Scheveningen*, by Ph. Sadée, 30½ in. by 50 in., £92 8s.; and *April Bloom*, by L. P. Smythe, R.A., £29 8s. The property of a lady, *Autumn Floods, Inverness-shire*, by J. MacWhirter, R.A., 38 in. by 57 in., brought £60 18s.

On December 9th and 10th Messrs. Christie dispersed the collection of the late Sir Frederick Wigan, Bart., when the following prices were attained:—Amongst the drawings, *The Goat Chaise*, by H. Allingham, 1879, 9 in. by 13½ in., realised £24 3s.; *The Wandering Minstrels*, by Birket Foster, 25 in. by 21 in., £110 5s.; *Cottage Scene, with two children*, by the same, 9½ in. by 7 in., £33 12s.; *The Rear-Guard of an Army*, by Sir J. Gilbert, R.A., 11¼ in. by 16½ in., £47 5s.; *The Cliffs at Holywell, near Eastbourne*, by H. G. Hine, 1857, 14½ in. by 28½ in., £29 8s.; *The Rialto, Venice*, by J. Holland, 5½ in. by 10 in., £27 6s.; *Tide Coming In*, by J. M. W. Turner, R.A., 8½ in. by 11½ in., £57 15s.; and *Cattle Watering*, by H. B. Willis, 1861, 9½ in. by 19 in., £22 1s. Amongst the paintings, *The Meal at the Fountain*, by J. B. Burgess, R.A., 1883, 19½ in. by 29½ in., exhibited at the Royal Academy in the same year, realised £47 5s.; *At the Bull-Fight*, by the same, 19¼ in. by 27¼ in., £35 14s.; *A Silver Mist Melting in Softest Light*, by R. H. Carter, 31½ in. by 45½ in., £29 8s.; *The Widow's Dinner*, by G. Chierici, 1877, 35 in. by 47 in., £75 12s.; *A Farmstead*, by George Cole, 1860, 19 in. by 29 in., £40 19s.; *A Travelling Mountebank*, by Conrad Grob, 1879, 30 in. by 40½ in., £52 10s.; *In the Warmth of Summer Days*, by J. Farquharson, R.A., 16½ in. by 23½ in., exhibited at the Royal Academy, 1900, £44 2s.; *For Better, for Worse*, by W. P. Frith, R.A., 1881, 61 in. by 49 in., exhibited at the Royal Academy in the same year, £50 8s.; *Rachael and her Flock*, by F. Goodall, R.A., 1875, 12 in. by 21½ in., £36 15s.; *Sister and Mother Both*, by A. Harlamoff, 1894, 44½ in. by 31½ in., £73 10s.; *Instruction*, by C. Hartmann, 1890, 24½ in. by 16½ in., £29 8s.; *Stable Interior*, by J. F. Herring, senior, 1856, 25¼ in. by 39 in., £31 10s.; *Battery going into Action*, by R. Hillingford, 17 in. by 23½ in., £26 5s.; *Going Home*, by Frank Holl, R.A., 1877, 17½ in. by 25 in., exhibited at the Royal Academy in the same year, from the collection of F. S. Teesdale, 1886, for whom it was painted, exhibited at Burlington House, 1889, under title of *Chelsea Pensioner*, £37 16s.; *Fishing by Proxy*, by J. C. Hook, R.A., 1873, 29 in. by 53 in., exhibited at the Royal Academy in the same year, £99 15s.; *The Sardine Fleet, Coast of Normandy*, by the same, 1865, 26½ in. by 42 in., exhibited at the Royal Academy in the same year, £210; *Puss at Bay*, by Walter Hunt, 1890, 29½ in. by 44½ in., exhibited at the Royal Academy in

the same year, £78 15s.; *Highland Scene*, by L. B. Hurt, 1889, 22 in. by 34½ in., £44 2s.; *Flowers in a Glass Vase*, by H. Fantin-Latour, 1862, 17 in. by 14½ in., £89 5s.; *Peaches, Purple Grapes and Greengages, on a white plate*, by the same, 7 in. by 12½ in., £39 18s.; *Peaches and White Grapes, on a plate*, by the same, 6¼ in. by 12¾ in., £42; *The Sultana*, by J. F. Lewis, R.A., 1865, on panel, 14 in. by 10 in., £115 10s.; *An Idyll of 1745*, by Sir J. E. Millais, P.R.A., 1884, 55 in. by 75 in., exhibited at the Royal Academy in 1884, Guildhall in 1894, and Burlington House in 1898, £1,050; *A Squall*, by Henry Moore, R.A., 1888, 19 in. by 29½ in., £78 15s.; *Michaelmas*, by P. R. Morris, A.R.A., 35 in. by 44 in., £46 4s.; *The Heir of the Manor*, by the same, 35 in. by 43 in., exhibited at the Royal Academy, 1877, £40 19s.; *A Rough Road*, by P. Nasmyth, on panel, 8½ in. by 11½ in., £65 2s.; *Waiting for the Train*, by Erskine Nicol, A.R.A., 1864, exhibited at the Royal Academy in the same year, £210; *The Young Artist*, by G. B. O'Neill, 1874, on panel, 17 in. by 14 in., £36 15s.; *Winnowing the Corn*, by J. Phillip, R.A., 37 in. by 29 in., £44 2s.; *The Queen of Sheba's Visit to King Solomon*, by Sir E. J. Poynter, P.R.A., 14 in. by 20¾ in., the finished study for the picture in the National Gallery of New South Wales, £168; *When our Gudeman's Awa'*, by Briton Riviere, R.A., 1900, £78 15s.; *The Piazzetta of St. Mark's, Venice*, by David Roberts, R.A., 1860, 26½ in. by 44½ in., exhibited at the Royal Academy in that year, £48 6s.; *The Widow's Birthday*, by W. Dendy Sadler, 33 in. by 25 in., exhibited at the Royal Academy, 1889, £131 5s.; *In the Camp of the Amalekites*, by the same, 25 in. by 33 in., exhibited at the Royal Academy, 1888, £120 15s.; *Cattle at a Stream*, by W. J. Shayer, 1847, 15½ in. by 23½ in., £25 4s.; *Peasants*, by W. Shayer, senior, 1884, 13½ in. by 11½ in., £33 12s.; *The Favourite Poet*, by Sir L. Alma-Tadema, R.A., 1888, on panel, 14 in. by 19½ in., exhibited at Burlington House, 1913, £483; *In a Rose Garden*, by the same, 1889, on panel, 14 in. by 19½ in., exhibited at Burlington House, 1913, £672; *Strayed Cattle*, by R. Thorne-Waite, 46 in. by 67 in., exhibited at the New Gallery, 1895, £157 10s.; and *A Welsh Spring*, by F. W. Topham, 17 in. by 27 in., £27 6s.

Tapestry

ON December 1st, at Messrs. Christie's, a Queen Anne needlework carpet, worked with compositions of bouquets and sprays of flowers tied by ribands, in border of similar design, the whole executed in coloured wools, 11 ft. 6 in. by 7 ft. 9 in., was sold for £210; whilst a panel of Brussels tapestry, woven with figures feasting in a landscape, 7 ft. 6 in. high, 8 ft. 6 in. wide, seventeenth century, fetched £110 5s. Both these pieces were included in the collection of the late G. W. Dancocks.

The three following lots came under the hammer at Christie's on December 8th, the second day of the Briand sale:—An oblong panel of Brussels tapestry, with a subject probably intended to portray the death of Hector, 8 ft. 10 in. high, 10 ft. 2 in. wide, early seventeenth century, £47 5s.; another, depicting the Exodus, in border of amorini, etc., 10 ft. high, 17 ft. wide, bearing the weaver's mark, probably a member of the Pannemaker family, late sixteenth or early seventeenth century, £48 6s.; and another from the same set, representing Christ Healing the Sick, in similar border, 10 ft. high, 12 ft. 10 in. wide, £31 10s.

On December 16th an oblong panel of English tapestry, depicting a hunting party and peasants in a landscape, 10 ft. 9 in. high, 18 ft. wide, late seventeenth century, probably woven at Soho, and said to have come from Linlithgow Palace, fetched £546. This piece was the property of Sir George Harvey, P.R.S.A., and was sold by order of the trustees of his daughter, the late Miss E. Harvey. Coming from various properties, a panel of Flemish tapestry, with a scene from the story of Ulysses, in an oblong cartouche, surrounded by strapwork, etc., with coats of arms at the top, 8 ft. 10 in. high, 11 ft. 3 in. wide, seventeenth century, realised £54 12s.; a Flemish oblong panel, with a woody landscape, in a floral border, 7 ft. 4 in. high, 14 ft. 6 in. wide, seventeenth century, £99 15s.; another, with a view of a castle in a hilly landscape, 6 ft. 4 in. high, 11 ft. 2 in. wide, £52 10s.; another, with buildings in a hilly landscape, 6 ft. 3 in. high, 7 ft. 7 in. wide, seventeenth century, £42; and another, with two equestrian figures in the foreground, 8 ft. high, 7 ft. 6 in. wide, seventeenth century, £31 10s. These were succeeded by four lots the property of Mrs. E. K. Cooper, of Shrewsbury. An oblong Flemish panel, with Diana and nymphs in a woody landscape, in borders of flowers and birds, 8 ft. 10 in. high, 12 ft. 3 in. wide, seventeenth century, realised £73; another, with Diana and Actæon, in similar borders, 8 ft. 8 in. high, 10 ft. 3 in. wide, £50 8s.; a Flemish panel, with the Anointing of Saul, in a floral border, 9 ft. 9 in. high, 10 ft. 2 in. wide, seventeenth century, £46 4s.; and a Flemish oblong panel, with a classical subject, in floral border, 8 ft. 10 in. high, 13 ft. wide, seventeenth century, £52 10s.

Pottery and Porcelain

THE following prices were realised by Messrs. Knight, Frank & Rutley on December 1st, being the second day of the sale of the contents of the late Hon. Katherine Somerset's residence, 8, Chesterfield Street, Mayfair:—An old Sèvres tea-set, of tray, teapot, milk-jug, sugar-basin and cover, cup and saucer, painted in flowers and richly gilt, £74 11s.; an old Worcester tea-service, comprising nineteen cups, eighteen saucers, slop-basin, sugar-bowl and cover, painted in foliage and gilt, £50 8s.; a pair of old Chinese celadon dolphins, with Louis XV. ormolu mounts of leaf and scroll design, supporting three-light candelabra, 14 in. high, £48 6s.; a plate, the centre painted huntsman and hounds drinking at a rocky stream, richly gilt, bleu du roi borders, by Feuillet, who presented it to the 1st Lady Raglan, £22 1s.; a Bristol white-glaze group of children playing under a tree, 12 in. high, £25 4s.; a Worcester cup and saucer, painted in figures, exotic birds and flowers in medallions on a scale-blue ground, square mark in blue, £37 16s.; a Sèvres biscuit seated figure of Cupid, 10 in. high, on marble

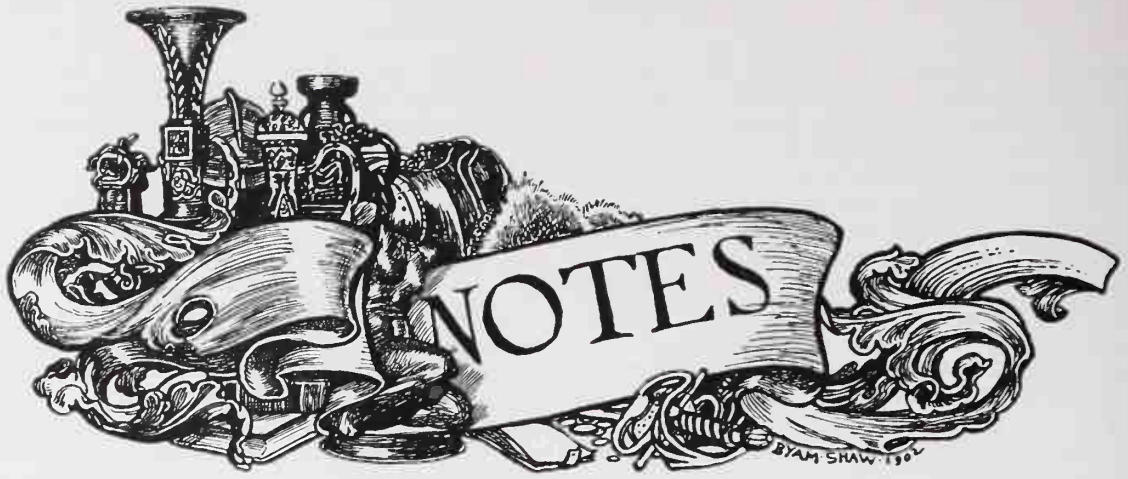
socle, £35 14s. ; and a famille-verte oviform vase and cover, with floral decoration in panels, 13 in. high, £42.

Messrs. Christie, Manson & Woods dispersed the collection of the late G. W. Dancocks on December 1st and 2nd. An old Worcester canister and cover, painted with exotic birds, flowers, and insects, in scroll panels with gilt borders, on dark blue scale-pattern ground, was knocked down for £45 3s. ; three bottles painted with emblems and branches of flowers, and with flowers reserved in white on blue lambrequin panels on the shoulders, 8¼ in. and 10½ in. high, £71 8s. ; two oviform vases, painted with vases and utensils, 7 in. and 7½ in. high, £31 10s. ; a pair of dishes, painted with ladies, flowers, and rocks in key-pattern borders, 10¾ in. diameter, £44 2s. ; and a pair of deep dishes, painted with equestrian warriors in key-pattern borders, 12⅔ in. diameter, £29 8s. The property of a gentleman, a pair of Nankin bottles, with globular bodies and short necks, painted with panels of utensils on marbled-blue ground, with prunus blossom reserved in white, 7½ in. high, fetched £39 18s. ; two Nankin bottles, painted with trees, vases, and utensils, and with vandyke panels round the neck enclosing scrolls reserved in white on blue ground, 10½ in. high, £42 ; a bottle, nearly similar to the foregoing, 9½ in. high, £19 19s. ; a pair of Nankin cylindrical vases, painted with vertical bands of scroll foliage, and with alternate blue bands decorated with dragons and leafage reserved in white, 11¼ in. high (from the Louis Huth collection), £178 10s. ; a pair of famille-verte ewers and covers, enamelled with mythical beasts in heart-shaped panels, and sprays of flowers, 8¼ in. high, Kang-He, £100 16s. ; nine octagonal famille-rose dishes and twenty-two plates, enamelled with birds, flowers, emblems, and utensils in the centre, and with panels of alternate pink and brown diaper-work round the borders, the dishes 9½ in. and 12½ in. diameter, Kien-Lung, £107 2s. ; a pair of famille-verte fluted vases, enamelled with flowers, birds, and kylins' masks, and with mask handles in relief on the necks, 10½ in. high, Kang-He, £81 18s. ; a pair of famille-verte vases, with oblong bodies and beaker necks, enamelled with kylins and geese by a stream, in four leaf-shaped panels on stippled-green ground, flowers on the neck, 11½ in. high, Kang-He, £88 4s. ; a pair of famille-verte dishes, enamelled with baskets of flowers in the centres, and flowering plants and rocks in panels round the borders, 15½ in. diameter, Kang-He, £102 18s. ; an oviform vase and cover, enamelled with horses, emblems, and prunus blossom, in aubergine, yellow, and white, on green wave-pattern ground, 12½ in. high, Ming, £115 10s. ; a pair of famille-verte deep jardinières, of deep cylindrical shape, enamelled with lotus and peony plants and aquatic weeds, 10 in. high, 9¼ in. diameter, Kang-He, £162 15s. ; a pair of hexagonal jardinières, enamelled with flowering plants in slightly sunk panels, on striped blue ground with blossoms in colours, a coral-coloured band round the foot, 12¾ in. diameter, 9 in. high, Kien-Lung, £136 10s. ; a famille-verte square jardinière, the side enamelled with a tiger, birds, and trees, and the rim with branches of flowering prunus and sprays of bamboo, 7¼ in. high, 10¼ in. square, Kang-He, £84 ; a pair of famille-verte vases, with square tapering bodies, enamelled with ladies in a garden and birds perched on flowering branches, the shoulders stippled green, and the necks, of beaker shape, enamelled with small panels of flowers on a green shagreen-pattern ground, 18 in. high, Kang-He, £178 10s. ; a pair of famille-verte vases, of inverted pear-shape, enamelled with flowering plants and kylins in variously shaped panels on white ground enriched with dragons and flower-sprays, a band of diaper ornament enclosing small panels of emblems on the shoulders, and narrow bands of conventional ornament encircling the necks, 16½ in. high, Kang-He, £441 ; a pair of famille-rose octagonal jardinières, the sides enamelled with lotus, peony and other plants in mirror-shaped panels on a pencilled brown ground, with a pink band round the foot, and green marbling strewn with pink prunus blossoms on the rim, 19¼ in. high, 15 in. diameter, Kien-Lung, £105 ; a pair of famille-verte vases, formed as octagonal cylinders, with beaker necks, the whole surface enamelled with a design of conventional flowers and scroll foliage, 18 in. high, Kang-He, £325 10s. ; a famille-verte beaker-shaped vase, with oviform body enamelled with landscapes, birds, etc., in variously shaped panels on stippled-green ground, enriched with butterflies and flower-sprays, a coral-coloured band round the centre with formal blossoms reserved in white, 24 in. high, Kang-He, £126 ; and a pair of famille-verte large vases and covers, enamelled with flowering plants, birds, fish, etc., in overlapping petal-shaped panels, a narrow band of formal flowers round the neck, 23½ in. high, Kang-He, £241 10s.

Objets d'Art

On December 1st, the second day of the dispersal of the late Hon. Katherine Somerset's collection by Messrs. Knight, Frank & Rutley, a Louis XVI. cut-glass inkstand, fitted with two ink receivers, centre vase, with rising top enclosing stationery compartment, finely chased ormolu mounts, 8½ in. wide, was sold for £27 6s.

At Messrs. Christie, Manson & Woods' a collection of Chinese jade carvings, belonging to the late R. W. Raper, Esq., was sold on December 16th. Amongst the more prominent lots, a pale-green vase, with cylindrical handles, carved in low relief with two broad bands of masks, key-pattern, and emblems, 8½ in. high, fetched £13 2s. 6d. ; a flattened pear-shaped vase of greenish-white jade, with cylindrical handles, the neck, body, and foot each carved with a band of emblematic masks, 8 in. high, £15 15s. ; a dark green oblong korō, carved with emblems and bosses, and supported on four grotesque bird feet, with wood stand and cover surmounted by a jade knob, 9½ in. high, £17 17s. ; a pair of dark green bowls, 7 in. diameter, £10 10s. ; a group of two kylins, carved in pale green jade, 3 in. high, 7 in. long, £13 13s. ; and seven small pale green carvings of figures, £14 14s. Also from the Raper collection, a leaf from an ivory diptych, carved with the Adoration of the Magi beneath four Gothic arches, 4 in. by 3¼ in., probably English, fourteenth century, realised £12 12s. It came originally from the collection of the Rev. S. M. Mayhew, F.S.A.

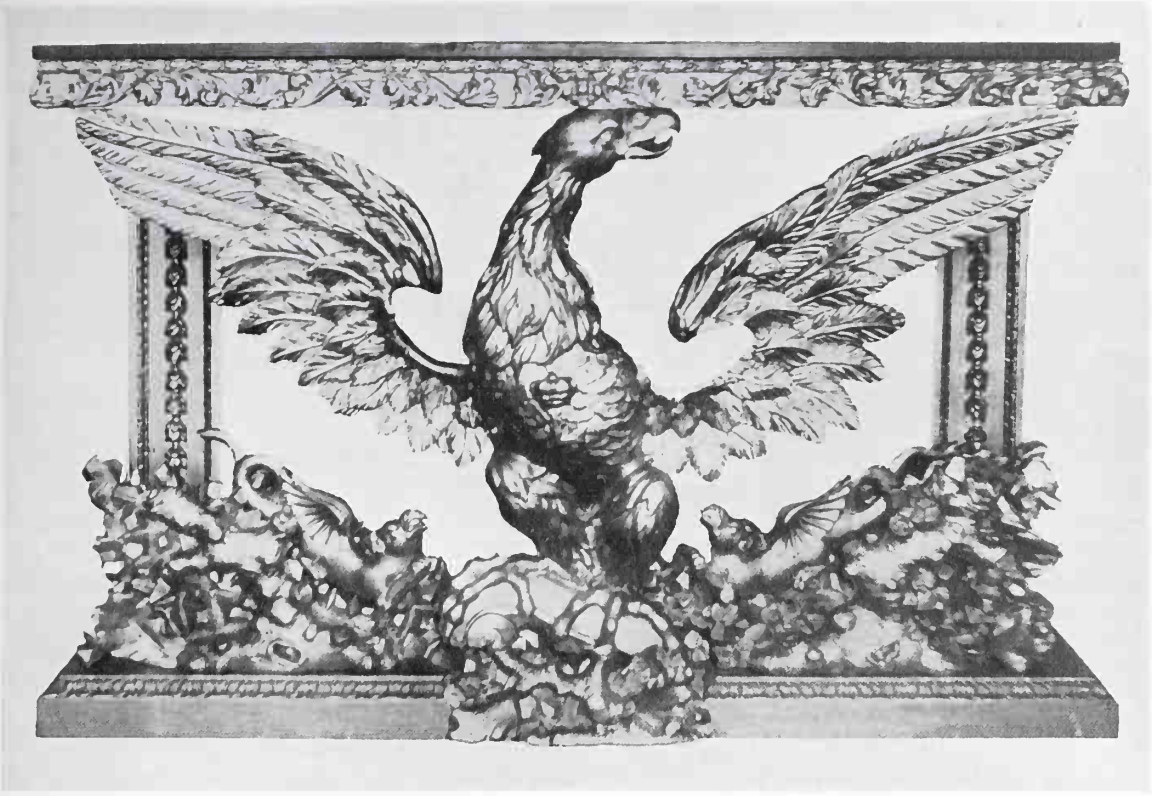


THE pair of small vases shown in the illustration display features which are thoroughly typical of the Chelsea-Derby period. The ultra-classical tastes of the time found their expression in severity and regularity of outline, whilst the principal surface decorations frequently included symbolical figures enclosed in vignettes, which themselves were surrounded by narrow bands of alternate colouring. A random arrangement of lines on a white base served to convey an impression of marble.

Pair of Chelsea-Derby Vases

The vases illustrated measure $6\frac{1}{4}$ in. in height, and are ornamented with landscapes and figures, presumably intended to represent Hebe and Hygeia, which are painted in brown in circular medallions on a striped white and gold ground. The necks and stems are in turquoise and gold, whilst the handles take the form of rams' heads, coloured white and gold.

CHELSEA-DERBY VASES



OLD FRENCH CONSOLE TABLE [PHOTO WILLOUGHBY

Old French Console Table

JUDGING by its appearance, one would assume that the superb example of an old French gilt console table, of which an illustration is given, came originally from a royal salon. On the breast of the eagle, which forms the principal motif of the design, appears the initial L surmounted by a crown. Probably Louis XVIII. was the monarch for whom the table was made. From end to end it measures 4 ft. 1 in., whilst the height from the top of the head to the claws is 2 ft. This interesting specimen is the property of Mrs. Wardle.

Two Flemish Paintings at Brighton

SOME months back we took occasion to remark upon the Burne-Jones triptych at St. Paul's Church, Brighton. The church, which is an elegant edifice in Carpenter's best style, with several windows by Pugin, contains two other pictures of interest, although it must be confessed that their present situation, high up on the wall behind the Lady Altar, does not render them easily accessible to visitors. They are painted in oils on large rectangular panels, and appear to be of fifteenth-century Flemish work. Each panel bears representations of three saints, the names being inscribed on the nimbi—St. Anna, St. Martin, St. Maurus, and St. Ivo, St. Barbara, St. Liffardus. We should much like to see these pictures placed in a better light, as they seem to possess considerable artistic merit. St. Paul's, Brighton, also possesses an interesting old oak Jacobean chest, with arches and pendants, which is of interest to the connoisseur of furniture.

Our Plates

THE plate entitled *The Visit Returned in the Country* is the second from one of George Morland's most popular pairs. The companion was reproduced in our Christmas December Number, 1915. The one under consideration at present was engraved by W. Nutter, and published by W. Dickinson, May 1st, 1789. Another charming subject, also one of a pair, is to be found in *Rustic Employment*, by J. R. Smith, after Morland, which was published by the former, February 12th, 1788. It was republished by Ackermann in 1814, but with alterations.

There is a certain directness in Romney's brushwork that carries with it a sense of conviction. In the case of the *Portrait of the Duchess of Gordon*, which hangs at Amesbury Abbey, his work is characterised by a dash which a little less restraint would have rendered almost brutal in its freedom. It is

evident that the artist concentrated solely upon the task of depicting on the canvas the pretty face which he saw before him. The pose of the head is most charmingly expressed, and there is a certain unconventionality about the whole conception that lends allurement to the theme.

The fine *Portrait of Edmund and Gibbs Crawford Antrobus*, the former being described on our plate, by a printer's error, as "Edward," is also to be found at Amesbury Abbey, and forms a dignified example of Lawrence's child groups. Although it might be urged that there is a certain constraint in the posing of the figures, this effect is minimised by the excellence of the general treatment. The two sitters were sons of John Antrobus, M.P., the elder succeeding his uncle as 2nd baronet in 1826.

Figure of Falstaff

THE fine old porcelain figure of Falstaff, illustrated, stands 14½ in. high, including the stand. The hat is black, trimmed white; the hair is brown, and there is a white ruffle under the face. The coat is coloured a dark but bright blue, figured with gold, and has gold buttons. The sleeves are of a primrose tint edged with gold. The lining of the coat is yellow. On the white waistcoat are pansies with gold lacing, border, and buttons. A bill hangs from the pocket. The belt is black. The trousers dark rose with a darker stripe, edged with gold. Top boots chocolate, with cream tops. The shield and sword are both gilt. The figure is supported by a tree-stump, and pink flowers and leaves appear round the base.

PORCELAIN FIGURE OF FALSTAFF

China Marks—Nantgarw Porcelain (November, 1915)

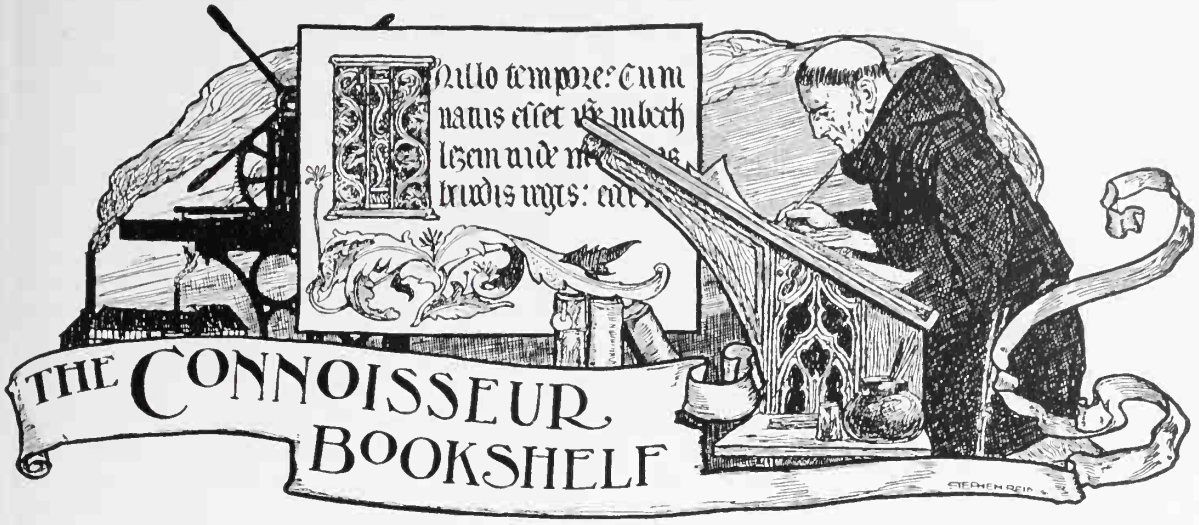
DEAR SIR,—I was very much interested in the letter in your November issue on the marking of Nantgarw, but I fail to agree with your correspondent in his theory that the letters below the word Nantgarw, impressed in the paste of this porcelain, are G.W. and not C.W., as hitherto believed and recorded. I have had dozens of specimens through my hands, and in no case have I found any trace of G.W., always C.W.

Then the idea that George Walker should always have his name impressed, and the great Billingsley only occasionally, is absurd. Walker was but a workman under the direction of a great potter. The theory that B, occasionally found, means Billingsley won't stand examination, because we find other pieces marked A; others, again, C. These were evidently only potters' marks of the patterns.

In this neighbourhood, which is fairly near to Nantgarw, the name is recognised as "Nantgarw, China Works." Still, all theories are welcome if they help to increase our interest in the remarkable work of Billingsley. This neglected genius seems likely at last to come into his own, and to be recognised as the greatest genius in the ceramic world which England has produced. He was great as a decorator, but a thousand times greater as a potter. There is a delight in holding to the light a specimen of his glorious porcelain, when its purity and beauty of texture is fully revealed.

Yours faithfully,

J. KYRLE FLETCHER.



"A Century of Loan Exhibitions," by Algernon Graves, F.S.A. Vol. V. (A. Graves. £5 5s.)

It is a matter for deep regret that one has to mingle the congratulations which are due to Mr. Graves for having completed what is perhaps his most important work with condolences on his recent great bereavement. The sympathy not only of his immediate friends, but of the wide circle of students who know him through his works, has been evoked by the death of his wife, which took place in December, within a year or so of their golden wedding. One can only hope that Mr. Graves may find future relaxation from his great sorrow in continuing those labours which have proved of so much benefit to the artistic community in the past. The fifth and final volume of *A Century of Loan Exhibitions* is in some respects the most important, for it contains the indexes of portraits and owners of pictures, and thus affords a system of cross-reference to the remainder of the work, which constitutes an index to painters and their pictures exhibited at all the more important exhibitions held in England since 1812. The labour expended in compiling these indexes must have been colossal, for the names of over 10,000 owners and 9,000 sitters have been tabulated, and the number of exhibits set against individual names frequently runs into high figures. A glance over the list of sitters reveals some curious anomalies. Generally speaking, royal personages

HARRIOT MELLON (THE EARLIEST PORTRAIT EXTANT)
FROM THE ENGRAVING BY RIDLEY, AFTER ALLINGHAM
FROM "THE JOLLY DUCHESS" (STANLEY PAUL AND CO.)

have the greatest number of entries against their names, not because they were vainer than their fellows, but because their portraits were frequently needed as state gifts to ambassadors and others. Charles I. easily heads the list with 135 entries against his name—not all, it must be remembered, referring to different portraits, as the same work may have been shown in half a dozen different exhibitions or more in the course of a century. His queen, Henrietta Maria, appears with 92 entries, against 96 for Elizabeth and 97 for Mary Queen of Scots. It may be suspected that many of the so-called portraits of the ill-fated mother of James I. could hardly be accepted as genuine, as the authentic likenesses of her are relatively few. The Stuarts, however, appear to have a penchant for having their portraits painted, for Charles II. has 58 entries against his name, Prince James Francis Edward, the elder pretender, 47, and his son, Prince Charles Edward, 74. Among actors, David Garrick easily heads the list with 107, Mrs. Siddons has 43, and Peg Woffington 25. Emma Lady Hamilton, by virtue of her profession as an artist's model, appears with 111 entries, while other celebrated beauties are Georgiana Duchess of Devonshire with 42, her successor in the ducal title, Lady Betty Foster, with 28, Mrs. Sheridan 34, Mrs. Robinson ("Perdita") 33, and Mrs. Fitzherbert 30. Of artists, Reynolds easily heads his rival Gainsborough with 65 entries against 18, while the Dutchman Rembrandt occupies second place with 35. It is to be regretted that a number of these last entries refer to pictures which have now left the country. In compiling this index Mr. Graves has grouped all pictures according to their catalogue titles, and thus in some instances—especially as regards ladies who sat both under their maiden and married names—the enquirer must look to more than one place in the index to find all the entries having reference to a particular individual. This system is useful in enabling the student to see at a glance whether a portrait belonged to an early or later period of a sitter's life, and the author has largely obviated its inconveniences by numerous cross-references. These, however, are unfortunately not quite complete, as several sitters appear under different names without the connecting reference being inserted. Among them may be mentioned Elizabeth Lady Craven, afterwards Margravine of Anspach; Francis Bacon, Baron Verulam, afterwards Viscount St. Albans; Elizabeth Gunning, Duchess of Hamilton, afterwards Duchess of Argyll; Mrs. Gwynn, *née* Mary Horneck; Queen Mary I., *née* Princess Mary Tudor; and Lady Elizabeth Montagu, afterwards Duchess of Buccleuch. The indexing of the owners of pictures must have been an almost more formidable task. Most of the 10,000 names have a large number of items attached to them, some of the lists—that of the late Queen Victoria, for instance—including several hundreds.

Mr. Graves must be warmly congratulated on having completed this monumental work, which is a most valuable addition to the library of the connoisseur. It forms a key to the ownership of practically all the important paintings by deceased artists still remaining in private hands in England, as well as giving sufficient data to establish the pedigree of numerous works which have been absorbed in public collections, or have left the country. One may envy Mr. Graves the indomitable energy which led him to undertake such a huge work and carry it unaided to completion. Not satisfied with resting on his laurels, he is even now contemplating another book—an index to all the picture sales in London—which will supersede Redford's *Art Sales*, a most useful book in its time, but now very largely out of date, and unfortunately characterised by many important omissions.

"Apotheosis and After Life," by Mrs. Arthur Strong, Litt.D., LL.D. (Constable and Co., Ltd. 8s. 6d. net)

THE art of the Roman Empire during recent years has been studied with gradually increasing appreciation, and "though the value placed upon this art varies, and its originality has been violently impugned," it is no longer dismissed either "as a last unimportant chapter in the history of the antique," or as a mere offshoot from the all-conquering Orient. Mrs. Arthur Strong, in her three lectures on the *Apotheosis and After Life* as interpreted through Roman art, touches with learned authority on some of its most interesting phases, for the forms and symbolism evolved by pagan Rome were largely adopted in early Christian art, and through them her ideas on divinity and death exercise a living influence on religious and monumental art even at the present time. Roman art, unlike Greek, was not indigenous. Rome, as the capital of a great empire, attracted "artists and architects, craftsmen and workmen," from all quarters, but she "assimilated what she borrowed," and, in spite of her debt to both Oriental and Hellenic models, her art, whether Imperial or Republican, developed on lines of its own, and is without exact parallel or counterpart in either Greece or the East. Mrs. Strong sets down the doctrine of the Imperial apotheosis, which placed Augustus among the great public divinities, and caused Cæsar-worship to be established throughout the empire as one of the most important factors in this development. It was largely instrumental in originating "those highly centralised compositions which differentiate the art of the Roman empire in the fourth and succeeding centuries from anything that precedes it. None of the current formulas of Greek or Hellenistic art proved adequate to express the ideas attaching to the apotheosis. The doctrine accordingly called forth a new artistic scheme in which the central motive of the deified emperor was combined with the narrative element supplied by the representation of the Imperial deeds, the *res gestæ*. The formula adopted for this central figure was simply a return to the old frontal principles of primitive art which had been discarded in the great age of Greece; the narrative element was that which, developed originally by Greece, had become the common property of the Græco-Roman world." The author brings forward a strong case in support of this contention, though whether it is to be accepted without modification must be a matter

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THE GRAND CAMÉE DE FRANCE
FROM "APOTHEOSIS AND AFTER LIFE" (CONSTABLE AND CO.)

of opinion. One would suggest that the inspiration of the Further East had a greater share in the development of this phase of Roman art than Mrs. Strong is disposed to acknowledge. The decorative possibilities of the apotheosis were so pronounced as to ensure frequent representations of it, and the artistic developments of these are traced in a most interesting and lucid manner. While "Greek religious art had no place for a central figure of supreme interest, claiming to subordinate to itself all the details of the composition," the figures of the deified emperors afforded this motive to Roman art, and so paved the way for the introduction of the figure of Christ in a similar central position in the examples of early Christian art. "Had Christianity, with much of the old Judaic horror of images clinging to its monotheism, come into direct contact with Greek anthropomorphism, the shock would have been even more violent than it was, and the victory of Christianity might have brought with it the total extinction of the formative arts, or at least of those which represent the human figure. As it was, the Imperial idea smoothed over the transition; the place was ready, and, by an almost unconscious change, we find the Christ enthroned or standing in the place of the Imperator."

The remainder of Mrs. Strong's valuable work is devoted to an exposition of the symbolism of the after life as expressed on late Roman tombstones. The custom of placing a stone over the grave of the departed appears to have originated in the fear of the haunting dead which was current among all primitive people. The intention was "to provide the ghost of the inhabitant of the tomb with a shrine or dwelling-place," and so preventing it from disturbing the living. The shrine "may by a very natural interchange of ideas be identified with the dead man himself" in this way; the stone forming the aniconic grave stele or pillar "may by an easy transition be made to assume the visible form of the inhabitant of the tomb." The belief in an after life, which, from a mere superstitious terror of ghosts, in the case of the Romans developed into something nearly approaching Christian ideals, is traced out by Mrs. Strong from tombs of successive periods, and the symbolism of the various sepulchral images explained. Among the most popular symbols were the eagle and the wreath, both of which were used in connection with the Imperial deification. The idea connected with the Imperial eagle has been traced back by Cumont "to the Eastern belief, according to which the eagle, as messenger of the Sun, is entrusted by his master with the mission of bearing back to heaven the soul that has thrown off the bondage of the body; while the wreath, later a familiar emblem of victory, was in the same circle of beliefs symbolic of the ultimate triumphs of the soul." Many other symbols are described and explained by Mrs. Strong, whose work, the value of which is enhanced by well-selected illustrations, is a most valuable addition to the already extensive literature dealing with Roman art.

"The Jolly Duchess," by Charles E. Pearce (Stanley Paul and Co. 16s. net)

The Jolly Duchess of Mr. Charles E. Pearce's gossiping biography is Harriot Mellon, the actress, notorious rather than celebrated for having taken a first husband old enough to be her grandfather and a second young enough to be her son. The former was Thomas Coutts, the octogenarian banker, and the latter William, 9th Duke of St. Albans. One marriage brought Harriot wealth, and the other rank, but neither appear to have given her unqualified happiness. Mr. Pearce has used what material is available in sketching her early career, but this, unfortunately, is far from ample, and leaves many gaps in the narrative. The chief sources of information are the two versions of Harriot's life as an actress by Mrs. Baron-Wilson and Charles Molloy Westmacott, neither of which are reliable, the first being too favourable and the second too antagonistic. They contradict each other as regards facts, and as neither give their authorities, the author is compelled to select from each the items which appear most plausible, confirming them, where possible, from extraneous sources. He has supplemented his biography with an interesting record of the contemporary stage and society, and, indeed,

this constitutes the most bulky portion of the book, for in many of the chapters Miss Mellon appears so little that she is almost lost sight of among the crowd of other figures. Her early career reminds one rather of that of Miss Milly Costigan in *Pendennis*. Like her, she was Irish; she toured about the country with travelling companies, which, as her talents matured, gradually rose in respectability, while well guarded by the chaperonage of her mother and step-father, her conduct appears to have been always irreproachable. She first appeared in juvenile parts in farces such as "The Spoiled Child" and "The Romp." Mr. Pearce wonders where the slang expression "jemmy," occurring in the latter, came from. The word, which means spruce or smart, is generally supposed to be a corruption of "geminy." Harriot appears to have had the gift of making influential friends at the towns at which she stayed, and her acquaintance with the "family of a banker named Wright, at Stafford," paved the way to an introduction to Sheridan, at that time the principal proprietor at Drury Lane. In 1794 Sheridan was in Stafford as one of the stewards of the races. He attended a performance at which Harriot appeared, professed himself greatly pleased with her acting, and at Mr. Wright's suggestion promised to engage her for Drury Lane. The promise was probably not intended to be kept, but Harriot, after one or two repulses, managed to obtain the engagement in the following year. She remained at Drury Lane for nine years, profiting much by her study of Mrs. Jordan, who preceded her in most of her parts, but never quite attaining the same standard of accomplishment. Then Thomas Coutts appeared on the scene. He appears to have been early attracted by the beautiful girl, and their names were speedily associated together. It was not until ten years later that the death of his first wife permitted him to marry Harriot, and the ceremony was privately performed four days after the funeral. Mr. Coutts was then eighty-two. Harriot appears to have been really fond of him, and was devoted in her attentions to the old gentleman. When he died, in 1822, it was found he had left her his entire property, making her the richest woman in England. Her marriage with the youthful Duke of St. Albans took place five years later. One would imagine that one of Harriot's motives in making the match was a desire to be received into the inner circle of society, but she never quite achieved this aim. She appears to have been too ostentatious both in her charities and entertainments, which afforded a constant theme to newspaper critics and caricaturists. Though Mr. Pearce calls her the "jolly duchess," her record is that of a disappointed woman.

"Form and Colour," by L. March Phillipps (Duckworth and Co. 7s. 6d. net)

THE essential distinction between "the spiritual and intellectual qualities of Eastern and Western art," and the pressing need for "the reconciliation of those qualities as the only possibility of development open to the art and life of the future," form the thesis of Mr. March Phillipps's learned volume entitled *Form and Colour*. The author takes Greek art as exemplifying the salient characteristics of Western thought and Indian art as typifying the East, and points out that while the former is intellectual in its inspiration and wholly dependent upon form for its effect, the latter is essentially emotional and attains beauty chiefly through the indigenous feeling for colour which it displays. He illustrates his arguments chiefly with examples drawn from architecture, pointing out that, in the West, buildings, in whatever style they are constructed, are designed according to the "architectonic law . . . that use shall govern form, or that form and function are one and the same thing. All the forces, pressures, and modes of resistance and support exercised throughout a building, in themselves invisible, are forces latent in the architecture, and it is the clothing of them in their appropriate garb of form which gives to the architecture its visible substance. Hence the more exactly the visible form assimilates to the invisible force, the more perfect and truly architectonic a feature will it be. This rule, authoritative throughout the West, is what raises architecture to the level of an intellectual art." Oriental designs do not acknowledge this intellectual law. "To the Eastern temperament it does not seem, and never has seemed, at all particularly desirable, let alone necessary, that the feature which does this or that should take to itself the outward form and dimension of the act which it is performing." Eastern architecture is consequently not logical; the forms evolved by the architect have no relation to their structural use; "arches and columns and capitals" are twisted and distorted until their real use and real form are disguised beyond recognition, and owing to the abuse of this sense of form, there arises a tendency on all occasions to indulge in exuberance and superfluity of ornament. Eastern and Western art may be similarly contrasted. Greek art, like its architecture, "is essentially, as all have recognised, an art of form. It is true the Greeks used colour, and used it freely, but they invariably conceived of colour as a merely descriptive agent, and as strictly subordinate to the requirements of form." In the East the positions are reversed, and colour is all-important. These differences of art come from differences of outlook. The West is intellectual, the East emotional: the West practical, the East mystical; the West active, the East passive; or, as Mr. Phillipps expresses it in a sweeping generalisation: "Every spiritual impulse which has quickened the soul of man has come out of the East, just as every practical invention or intellectual conception has come out of the West. Mysticism is as commonplace an affair in Eastern life as science in Western. Form, therefore, is the art idiom of the West, colour the art idiom of the East." Before one can accept the views of Mr. Phillipps in their entirety, it is necessary to examine the data on which he founds them, and here one wonders if he has gathered it from a sufficiently wide range. The special appreciation of form, which he regards as a specially intellectual attribute, appears to be the invariable characteristic of all descriptions of primitive art. The Palæolithic man expressed his earliest artistic utterances in rude sculpture

TOMBSTONE OF THE FLAVIAN PERIOD
FROM "APOTHEOSIS AND AFTER LIFE" (CONSTABLE AND CO.)

and engraving; later on he added colour, but used it, like the Greeks, "merely as a descriptive agent." Some of the best of the cavemen's paintings found in Spain are very similar in their treatment to the designs on Greek pottery, though, of course, far behind the latter in their artistry. In other parts of the world one inevitably finds that the appreciation of form precedes that of colour; thus the great Italian, Flemish, and Spanish colourists appeared after it had seemed the highest possibilities of form had been exploited. It is true that Mr. Phillipps attributes the wave of colour, which, originating in Venice in the sixteenth century, transfused the art of Europe during the next two centuries, as being largely inspired by Eastern influence and Eastern environment; but so much does it appear the logical outcome of the Italian art which preceded it, that one feels that, had it not originated in Venice, it would have originated elsewhere. As a matter of fact, the feeling for chiaroscuro, which Mr. Phillipps cites as the antithesis of the feeling for line—according to him, the salient characteristic of Western art—has never appeared prominently in the graphic arts of the East. It is practically absent in the paintings of Egypt, Persia, India, China, and Japan. Mezzotint, the medium most wholly dependent on it, is a Western invention carried to perfection in England, the most Western of European countries. It is best exemplified in the works of the Dutch, Spanish, and British painters, all schools of the extreme West of Europe. Similar objections might be raised to almost all the other data Mr. Phillipps advances in support of his theory. Taking ancient Greece as the representative of Europe, and India as representative of Asia, one may say that Asia is mystical and Europe active. But would the same analogy hold good if the modern Japanese and the remnants of the ancient Celtic race were taken as exemplars? Could the East be called passive when the Phœnicians were founding colonies throughout the coasts of the Mediterranean and penetrating into the unknown Western seas; or when the hosts of the Saracens submerged North Africa and threatened to overwhelm Western Europe; or when the Turks conquered the Eastern Empire and were only checked in the advance before the walls of Vienna? Nor can the East, which gave to Europe the mariner's compass, arithmetical notation, paper, silk, porcelain, and numerous other important inventions, which had so far applied intellectual ideas to architecture that the science of fortification from the time of the Crusades to the advent of modern artillery was almost wholly derived from it, be deemed to be entirely unpractical.

Mr. Phillipps has written a most interesting work, and one that is highly valuable as turning the mind of the reader to the fundamental principles underlying art; but one cannot regard him as having wholly established his thesis. Yet the work, whether or not one is in sympathy with the author's theories, is well worth serious study. It is informed with wide erudition, and sets forward with great power many original and novel ideas which have a direct bearing not only on the art of the past, but also on the art of the future.

"The Songs and Sonnets of William Shakespeare," illustrated by Charles Robinson (Duckworth & Co. 7s. 6d. net)

VERY dainty are Mr. Robinson's illustrations to Shakespeare, with a delightful feeling for colour and decorative quality. These characteristics are not altogether a source of strength, for they lead the artist to adopt the roll of a decorator rather than an interpreter. He has given some charming embellishments to Shakespeare's poems, but it can hardly be said that they assist the reader to elucidate the meaning of the text, while several of their themes would not be identifiable without the assistance of the titles. Of the colour-plates, one of the best is the frontispiece, "Hark! hark! the lark at heaven's gate sings, And Phœbus 'gins arise," a very beautiful effect of a great column of clouds partially veiling the morning sun, the beams of which flood them with parti-coloured splendour, and touch their edges with gold. The suggestion of the actual chariot of the sun which is conveyed in some of the cloud-forms, though it does not help the composition, is too faint to be actually harmful. Another very effective plate is "These lovers cry, Oh! oh! they die!" with its original and admirably balanced colour-scheme, while more

realistic is the well-drawn figure of a lover singing to his mistress. What, perhaps, are even more attractive than the colour-plates are the dainty embellishments of the artist to the pages of the text in the form of decorated initial letters and tail-pieces. These show an inexhaustible fancy, and a fine idea of decorative spacing. The illustrations and designs, whether in colour or monochrome, are admirably printed, while the general get-up and mounting of the volume leaves little to be desired.

"The Last King" By Alexandre Dumas. 2 vols. (Stanley Paul & Co. 24s. net)

ALEXANDRE DUMAS, in the rôle of a serious historian, makes an unfamiliar figure to English readers. His greatest essay in this character, *Le Dernier Roi des Français*, published in 1852, is one of the few works by the famous novelist which has not been introduced on this side of the Channel by means of a translation. Political rather than literary reasons have been responsible for the omission. Dumas, in the book, was severe in his strictures on Louis Napoleon; its reissue in France was consequently not encouraged by his government, while its translation into English might have caused a rift in the close relations which the Court of St. James was then establishing with the emperor. The history thus cold-shouldered has been practically forgotten in England, and it is only now that tardy justice has been done to its merits in the easy and spirited translation produced under the competent supervision of Mr. R. S. Garnett. Readers of Dumas may be disposed to regard the work with some misgivings as to its accuracy. His inimitable series of romances will have taught them to expect a lively and picturesque narrative, and an almost unrivalled presentment of the atmosphere and colour of the period marred by a number of impossible incidents and anachronisms caused partly by a lack of care and partly originating from an over-exuberant fancy. On the last head they will be agreeably disappointed. Dumas, as Mr. Garnett reminds us, "could be almost mercilessly accurate" when he wished, and in this instance he has been content to record facts and allow them to speak for themselves without comment. Probably the mixed feelings with which he regarded Louis Philippe accounts for this impartial attitude. He was prejudiced against him as a politician, but at the same time he owed him a certain meed of gratitude for having provided him with a post when he most needed it. It was given from political motives, the salary was small, and the duties appertaining to it appear to have been rigorously exacted; but though Dumas "cared for Louis Philippe neither as a man nor as a king, he remembered that the bread given by the prince in return for services rendered had sufficed to support not only himself, Alexandre Dumas, but his mother and his son, the author of *La Dame aux Camélias*, and he was grateful." The writer's connection with the future king placed him in a position to see and hear the inner side of Court life, while his intimacy with some of the chiefs of the republican party kept him in touch with the opposition. He was thus in an almost unique position to make a record of contemporary happenings, while his account of the prince's early career in his successive rôles as prince of the blood, major-general in the republican army, school teacher, wandering exile, and wire-puller to the republican opposition to the last kings of the elder Bourbon dynasty, was written partly from his own knowledge and partly from the accounts of the survivors of the older generation who had actually taken part in the great French Revolution. Interesting as this personal note makes the narrative, the book is even more valuable as a record of French contemporary political thought. It is not really of "New France" that Dumas writes, but of Old France—France still divided in her aims between liberty and glory. The quest for the last will-o'-the-wisp was not really abandoned until the last Franco-German war taught the French that the desire for the latter was the first step towards disaster. Louis Philippe fell less because he infringed the liberties of his subjects than that he failed to gratify their ambitions abroad. Mr. Garnett has written an excellent introduction to the work, while the illustrations are numerous and well chosen. One must protest, however, against the absence of an index—a most necessary feature in a book of this kind, and the omission of which deprives it of much of its value as a work of reference.

"Vigée-Lebrun" By W. H. Helm (Hutchinson & Co. 21s. net)

AN adequate life of Elizabeth Vigée-Lebrun has been a long-felt want in English biography, so that the sumptuously mounted volume of Mr. W. H. Helm is certain of a warm welcome on this side of the Channel. The writer has largely availed himself of the artist's memoirs, which, perhaps, accounts for the fact that he has dealt with her more as a woman than as a painter. The result is an interesting and well-written book, but not one that affords adequate reason for the attraction of her work, or attempts to define her position in the hierarchy of painting. Mr. Helm has apparently taken Madame Lebrun too much at her own valuation. She was frankly Philistine in her outlook on art, painting to live instead of living to paint. Her advice to her niece, Madame Tripier Lefranc, as quoted by Mr. Helm, reveals the businesslike nature of her methods with exemplary candour. "Always be ready half an hour before the sitter arrives," she says, "so that you will not be hurried or worried about other business." "Before beginning, converse with your sitter; try several poses, and choose not merely the most pleasing, but that which is suitable to the sitter's age and character, as that may increase the resemblance." "Try to do the head, the face especially, in three or four sittings of an hour and a half each—two hours at the longest—for if the sitter gets tired and impatient, the expression changes." With women sitters "you must flatter them; tell them that they are pretty, that they have a fresh complexion, etc., etc. That puts them into good humour, and makes them sit with more pleasure." The artist avowedly flattered her sitters' portraits, which accounts for much of her immense success; but Madame Vigée-Lebrun, in spite of her commercial view of art, was an artist to her finger-tips. Her work appears to

MRS. MARTYN AS "AURA" IN "THE COUNTRY LASSES" BY LENEY, AFTER WILDE

MRS. GOODALL AS "SIR HARRY WILDAIR" IN "THE CONSTANT COUPLE" BY LENEY, AFTER WILDE

FROM "THE JOLLY DUCHESS" (STANLEY PAUL AND CO.)

have been always present in her thoughts. She confesses, when speaking of her visits to church, "I enter the church with the firm intention of praying, but as soon as I am seated I cannot help looking about me to right and left. It may be a ray of sunshine which lights up the choir, or it may be a pretty woman who kneels down, gracefully bending over her *prie-dieu*. Involuntarily I think of the pretty portrait I could make of the woman, or the charming picture I could make of the other subject." Her taste for art was inherited, for her father, Louis Vigée, was a portrait painter of some ability, assiduously devoted to his profession. Elizabeth received her earliest lessons in his studio, and though he died when she was thirteen, her artistic education had even then been taken in hand so seriously that she had also been taught by Davesne, a now almost forgotten painter. At fourteen she worked at the Louvre under the historical painter Gabriel Briard; she also studied the pictures at the Palais-Royal and the Luxembourg, and was assisted by the criticisms of Doyen and Joseph Vernet. In a short time she was sufficiently proficient to be "paid quite good prices for her portraits." Then her mother married again, her second husband being a jeweller named Le Fèvre, younger than herself, and of a miserly disposition. In October, 1774, by which time Elizabeth had turned her nineteenth year, her earnings were of sufficient importance to attract the attention of the authorities. "It was illegal to paint portraits for money unless one was either a member or apprenticed to a member of some recognised Academy of Arts. Elizabeth had not taken this regulation seriously into account, and was unpleasantly astonished one day by the appearance of a bailiff charged to seize the contents of her studio." She found a way out of the difficulty by obtaining admission to the Academy of Saint Luke, and henceforth could be regarded as a fully recognised artist. In 1775 the girl met Jean Baptiste Pierre Lebrun, a dissolute picture-dealer, about seven years older than herself, and, after a short courtship, married him. Probably to some extent she was induced to do this to escape from her miserly step-father, whom she detested. Her new master was a spendthrift, who exploited her talents to provide the money for his pleasures. Possibly the marriage was the best thing that could have happened for Elizabeth Vigée's art. Her husband was a man of taste. His stock-in-trade of pictures by old masters and fine furniture provided her with beautiful objects by which to keep her eye in training, while his position assisted her to come more in touch with fashionable society, and his experience in dealing enabled him to see that she was always provided with plenty of sitters. The artist was thus afforded neither time nor opportunity to follow the will-o'-the-wisps which were leading so many of her contemporaries astray. Though she learnt much from Greuze, she made no attempt to imitate his moral melodramas. Though she thought herself a disciple of the Classical movement, she never essayed those cold academic renderings of ancient history such as David was producing in France and the more feeble West in England. Madame Lebrun was forced to remain herself, to give utterance

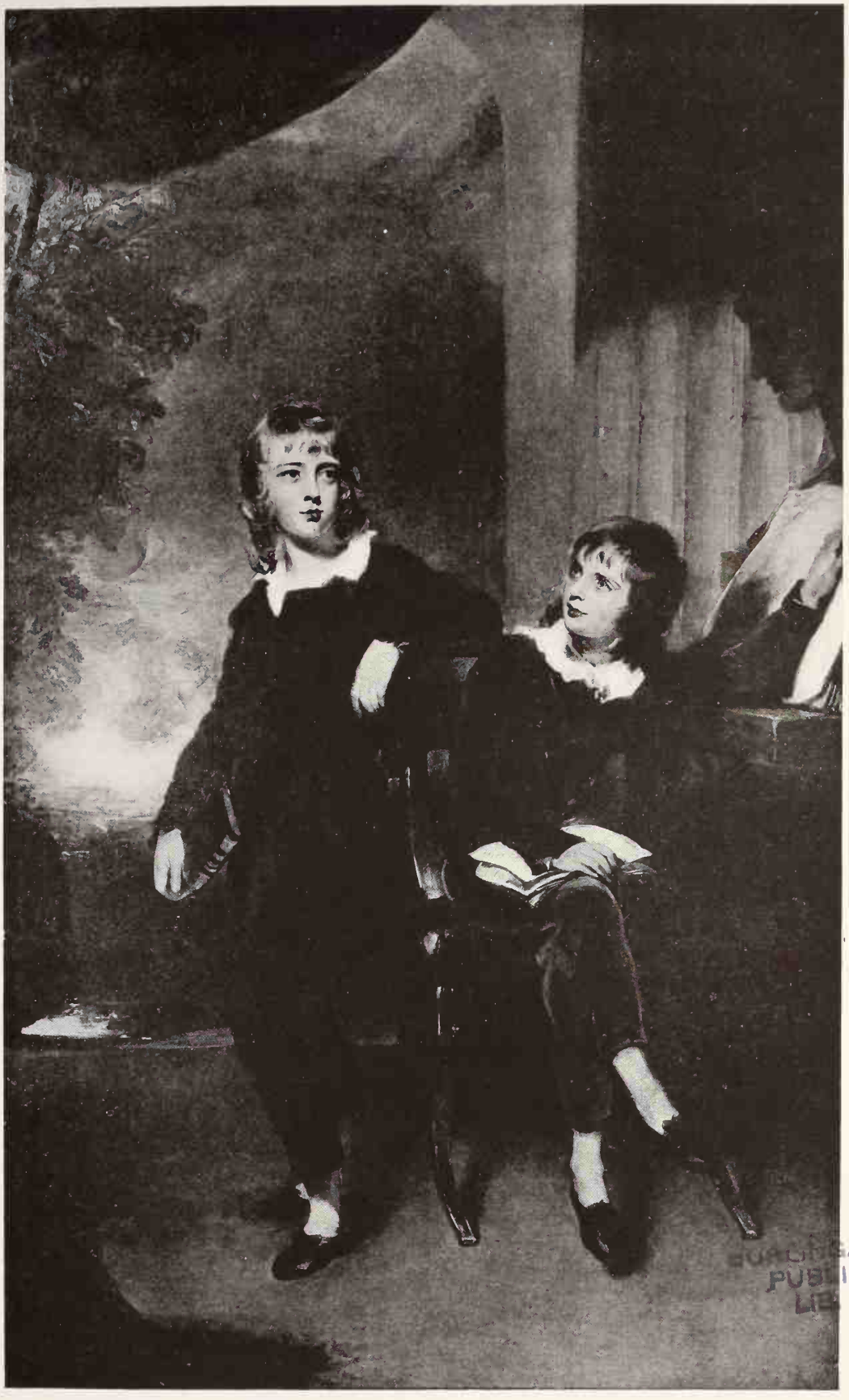
to her own feminine liking for pretty clothes, pretty faces, and graceful, if not over-deep, sentiment. It is not the greatest art, but it is among the most charming of its kind. She drew well; her colour, though generally hard and somewhat thin, is always bright and pleasing, but above all things her works are marked by a refinement and grace which are characteristically feminine. In one or two of her pictures—the portrait of herself and her little daughter in the Louvre, for instance—she expresses the relations between mother and daughter with a sympathy and tenderness that make the works unique. The French Revolution, though it drove Madame Lebrun from France in 1789 and deprived her of most of her clients, hardly affected her art. She made a painting tour of the Continent, setting up her easel for lengthy periods at some of the principal capitals, and did not return to France until 1802. She only made a short stay there, and then paid her only visit to England, where she remained three years. A visit to Switzerland in 1808 completed her travels abroad, and from then until her death in 1842 she stayed in France. Mr. Helm gives a catalogue of Madame Lebrun's works, which contains over 900 items. It is probable, however, that a few of these are duplicated, for some of the pictures recorded by the artist as having been painted, and which have been lost sight of, probably appear again among the unidentified portraits. The book is splendidly illustrated, containing a frontispiece in colour, and nearly fifty full-page photogravure plates from the artist's most attractive works.

"A Handbook of Anatomy for Art Students," by Arthur Thomson, M.A., F.R.C.S., LL.D. 4th Edition (Oxford University Press 16s. net)

THE new edition of Professor Thomson's admirable *Handbook of Anatomy for Art Students* is improved by the addition of a number of illustrations reproduced from life photographs of male and female models posed in the same positions. These, as the author points out, will afford the student much valuable information by enabling him to directly compare the forms of the two sexes, and so recognise some of those finer distinctions between them which too frequently escape notice. The selection of the models has obviously been characterised by great care, and their forms approximate as closely to ideal types as can be reasonably expected. Some slight alterations have been made in the line blocks, but otherwise the book is practically unchanged. It now forms, more than ever, a practical and authoritative text-book for the student and a valuable work of reference to the artist. No point is mentioned but is thoroughly elucidated by the illustrations, while the text is concise, lucid, and singularly free from those abstruse technicalities—of little use to the artist, whatever they may be to the medical student—which tend to make the study of anatomy so difficult and uninteresting to the beginner.

"The Story of the Tower of London," by René Francis. Illustrated by Louis Weirter (G. Harrap and Sons. 21s. net)

THE Tower of London, whether as palace, fortress, or prison, has figured with unique prominence in the romance of English history, and though now it has been converted into a combination of museum and barracks, almost every stone of the ancient building is hallowed with historical associations. Architecturally, in spite of numerous seventeenth and eighteenth-century disfigurements, it still forms one of the most interesting and best preserved military structures of the Middle Ages. In his *Story of the Tower*, Mr. René Francis has devoted himself more to the associations connected with the building than to its architectural features, but the latter are well illustrated in the twenty collotype plates and the etched frontispiece by Mr. Louis Weirter, R.B.A. These, though they vary in interest, and in one or two instances seem unduly large for the importance of the theme chosen, are all characterised by fine atmospheric feeling, strong tonal contrasts, and a fascinating suggestion of mystery, thoroughly in harmony with the associations of the ancient building. Among the most effective of the plates are the King's House, St. John's Chapel, and the Bell Tower, but there are several others almost equally worthy of special notice. Mr. René Francis has given a picturesque and easily written narrative of the many notable personages who have figured in the grim history of the Tower, and he maintains its interest throughout. The story, however, would have gained in clarity and conciseness had the author kept himself more strictly to his subject and avoided making excursions among controversial matters like the dissolution of the monasteries by Henry VIII. Whether the king was right or wrong in his action has little to do with the history of the Tower, and can hardly be adequately discussed in a page or two. Another matter in which some readers will not be disposed to agree with Mr. Francis is in his strong eulogy of William the Conqueror. The writer comments upon his inaction in not beginning the stone masonry of the Tower until 1076 or 1078, and suggests that the delay was possibly owing to his desire to conciliate the inhabitants of London. Unfortunately this theory is not borne out by history. William established fortresses of earth and wood in London to curb its huge and fierce population the moment he had received their nominal submission. This was the early form of all the Norman fortresses throughout the country, stone structures not being made until the conquest of the nation allowed William the means and leisure to build them. So far as is known, the Tower is the earliest example of a Norman stone keep built in England.



EDWARD AND CRAWFORD ANTROBUS
BY SIR THOMAS LAWRENCE
At Amesbury Abbey

[Photo Mansell

PUBLIC

CURRENT ART NOTES

THE seventeenth exhibition of the Pastel Society at the Royal Institute Galleries (Piccadilly) was of exceptional interest, less because the works displayed were better than usual, but that they showed a practical desire on the part of exhibitors to meet the situation caused by the war. One may prophesy that this situation will not immediately terminate when the war is over, but will last under more or less modified conditions for years to come. Briefly expounded, it resolves itself into the fact that a number of art patrons who have lost money by the war will no longer be able to buy such expensive works as formerly, while many people formerly lacking superfluous means have emerged on the wave of prosperity induced by war work and war contracts into conditions of comparative affluence. A somewhat similar condition of things occurred after the termination of the last war with France. The monopoly of wealth which had been largely centered among the landowners was participated in by our commerical classes. To this we largely owe the rise of the English water-colour school. It drew its support less from the wealthy than from the middle classes—the people who, in an earlier generation, had scarcely been able to patronise art of any kind. Cox, Prout, De Wint, and their contemporaries drew the larger part of their incomes from the pockets of the manufacturers and merchants of Liverpool, Manchester, Birmingham, and other large provincial towns, and the popularity of their work was largely promoted by the fact that during a large portion of their careers it could be purchased at prices no higher than those of contemporary proof engravings. Probably some time must elapse before the war-workers who are now buying grand pianos and gaudy jewellery will turn their attention to art; but the development will come sooner than most people expect, and if good art of the kind they want is not provided, they will inevitably turn either to bad art or reproductive work. Now the art which is always in fashion is that most directly inspired by nature; and here, at a risk of appearing old-fashioned, one must deprecate all pictorial art which sacrifices nature to artistic conventions of form and colour as being on a lower plane than that which adapts the conventions to the true presentment of nature. In other words, the truth to be presented should determine the manner and form of its presentment, and it is the truth that is to be conveyed that is of essential importance. One can best illustrate this point from the analogy of literature. Shelley was, perhaps, a greater master of metrical form than Shakespeare, but he ranks far lower as a poet, because, with a few exceptions, the melody of his words outweighs their meaning. The truth he conveyed was a less vital matter to him than the form in which he conveyed it, with the result that where one person reads his poems, a score or more will read the dramas of

The Pastel Society

MADAME VIGEE-LEBRUN AND HER DAUGHTER
BY MADAME LEBRUN FROM THE COLOUR-PRINT PUBLISHED BY THE WAVERLEY ART COMPANY

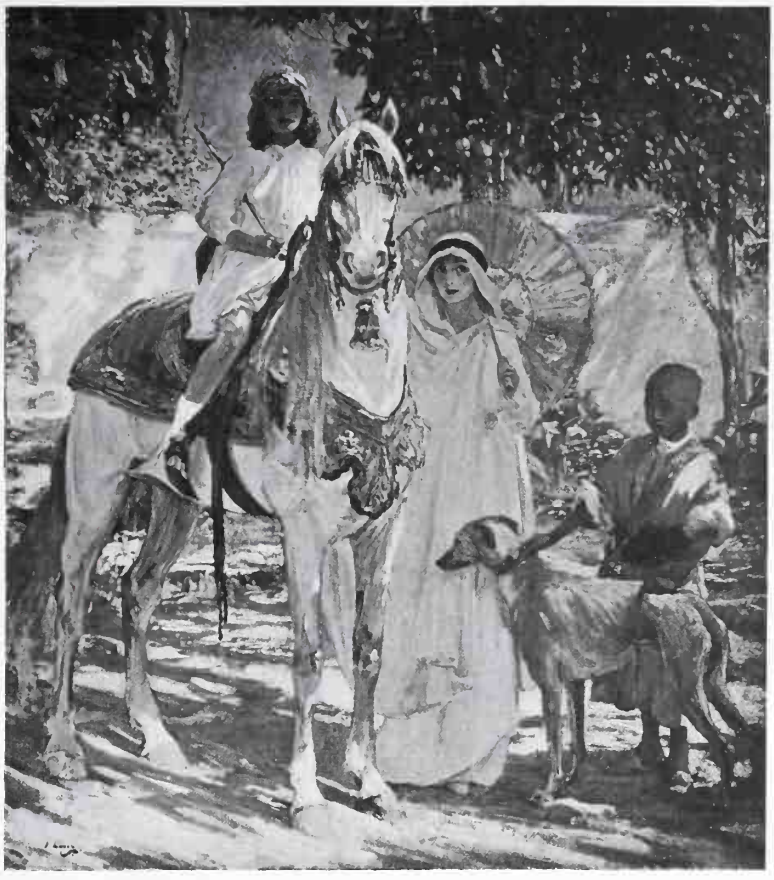
BURLINGAME PUBLIC LIB.

Shakespeare or the novels of Dickens. The same ideas hold good in pictorial art. With whatever mastery the artist evolves his tone-masses, his colour-patterning, and the rhythmic balance of his line, these matters must be all treated as subsidiary to his putting upon canvas or paper a theme readily comprehensible by the spectator, and which shall not offend by its lack of regard for nature. This definition applies equally to great art as to popular art; and, indeed, most of the old masters achieved greatness while catering for the popular taste of their time. It is thus neither a sign of greatness nor originality to ignore popular taste, and the Pastel Society may be congratulated on having apparently tried to follow it without sacrificing the quality of their art. The exhibition abounded in meritorious works, which, without being markedly original, were sincere and attractive, and showed a high degree of accomplishment. Many of them were merely sketches carried far enough to reveal and interpret some passing mood of nature, but wrought quickly and spontaneously, and left without being elaborated into pictures. A large number of these were priced exceedingly moderately, and should provide an opportunity for that large section of the public who generally confine their purchases to reproductions to secure original works. In the first gallery Mr. S. T. Dutton showed delicate colour quality in half a dozen coast scenes, accompanied by rather a want of definition, a fault which could not be urged against Miss E. B. Johnson's well-drawn and firmly-pencilled *Gipsy Baby*, which, like her other work, would have gained by greater reticence. The figure studies of Mr. Herbert Draper showed his usual accomplished draughtsmanship and that feeling for beauty of line which is essential to classical art. His portraits, though pleasing and natural, hardly attained the same degree of distinction. A couple of atmospheric works by Miss Maude Harris, and some studies of cart-horses by Captain L. D. Luard, A.S.C., in which the weight and power of the animals were well suggested, deserve mention, while Mr. Lewis Baumer's *chic* and dainty figure subjects were undeniably attractive, and Miss A. S. Bennett's half-dozen works—the best of which were *Good Friday in Fulham*, an effect of artificial light, and the spacious and airy meadow scene, entitled *The River Wharfe*—showed a pleasing variety of outlook. Mr. Terrick Williams's Parisian scenes were all adequately realised without loss of breadth or freedom. Bright and pleasant colour was their general characteristic; and this was equally shown in the sunny *Pont Neuf*, the moonlit *Institut de France—Night*, and the impressionistic *Notre Dame—Misty Morning*. A well-characterised portrait of *Hugh de Selincourt*, by Mr. Frank W. Carter, and two crisply touched landscapes, *Rydal Water—Frosty Evening*, and *Snow—Rydal Water*, by Mr. Fred Yates, were among other successful works in this room. Mr. Arthur Wardle's half-dozen studies of leopards, tigers, and greyhounds, which commenced the exhibits in the next gallery, were set down with knowledge and a lively appreciation of the lithe, sinewy forms of the animals and the textures of their coats. Mrs. Louise Jopling's two heads, though classified under fancy genre by their nomenclature, might be regarded as portraits. *His Best Girl* was the more pleasing, *Amanda* being somewhat over-elaborated and highly coloured. Mr. S. Melton Fisher's *Sleeping Girl* and *A Study* of a girl's head both showed good draughtsmanship and unaffected truth of expression. Glowing colour was the most prominent characteristic of Mr. A. J. Black's *Italian Autumn* and *The Ladies' Bathing Pool;* the former was a richly-toned landscape, and the latter an evening effect, in which the undraped forms of some girls swimming were finely brought into harmony with the rest of the work. Mr. Edward Chappel's most important contribution, *Summer*, representing a range of farm buildings in strong sunlight, was fresh, bright, and atmospheric, but the blue in the shadows was far too strongly emphasised. Other good landscapes in this room included Miss A. G. Pike's *Cornish Coast*, with its careful representation of cloud-forms; Miss M. Baylis-Barnard's *Old Thorn Tree;* Mrs. W. Rossiter's Corotesque *Epping Forest;* and the *Carting Hay—Evening* of Mr. J. Barnard Davis. The last-named work was pleasantly coloured and cleverly arranged. The Eastern scenes of Mr. Thomas F. M. Sheard were welcome as providing variety of theme. Among the best of them were *In the Market Place*, with its well-drawn, picturesque Moorish figures, and the blue and silver *Moonlight in an Arab City*. Perhaps the most striking works in the room were those by Mr. John Littlejohn, not because they were better, but because they exemplified a different style of art to most of the others. Mr. Littlejohn had subordinated the realisation of nature to the attainment of decorative effect. His *Vermilion God*, a frank essay in line and colour mass, was both brilliant and well balanced, while *A Spanish Bridge*, a simple arrangement in flat tones of brown and black, lighted up with orange, was highly effective. The artist had attained what he had attempted, but done so at a sacrifice. His pictures would take their places in a room as fine pieces of decoration, but would afford little intellectual as opposed to sensuous pleasure. In this respect every sincere transcript of nature possessed an advantage over them; the Lake District sketches of Miss Mary Yates, in the next room, for instance—frank memoranda of cloud and sunshine and mountain form, all set down with an appreciation for natural beauty—or the more complete views of Venice by Mr. J. R. K. Duff. In these there were the colour and atmosphere of the Adriatic city, and decorative quality as well. In the beautifully drawn *Studio Studies*, by Mr. Bernard Partridge, colour was subordinated to line, the artist's chief endeavour being to show the graceful contour of feminine form in flowing classical drapery. Mr. John Charlton's *The Moon's on the Lake* pictured a deer in a romantic environment of mountain, moonlight, and mist, but attained picturesqueness at the cost of being convincing. In this respect his sincere and unaffected rendering of a pair of *Shorthorns* was much more satisfactory. Of several landscapes by Mr. T. W. Hammond, *The Old Mill*, broadly and strongly set down, attained the greatest distinction. Mr. Leonard Richmond's contributions were all conceived on an exaggerated scale: that, coupled with good colour

and strong tone, produced an impressive, if not an entirely convincing, effect. Mr. George Sheringham showed refinement and delicacy in his unconventional work. His notes of colour, sparingly used, were the more effective on that account, while his deft, light manipulation and the fine balance of his compositions invested his pastels with a fascinating air of dainty completeness.

The British Ambulance Committee

OWING to the British Ambulance Committee having been unable to complete their arrangements in time, the sale of objects of art sent in response to their special appeal has been postponed from January to a date which has still to be fixed. The delay should afford an opportunity to the many collectors who have not yet responded to the appeal to send in their contributions to a most deserving cause. The work done by this society has been of an invaluable nature, and the necessity of it is steadily increasing.



IN MOROCCO BY JOHN LAVERY PURCHASED ON BEHALF OF THE FELTON BEQUEST IN THE MELBOURNE ART GALLERY

A Purchase for the Melbourne Art Gallery

IN securing Mr. John Lavery's *In Morocco* for the Melbourne Art Gallery the trustees of the Felton Bequest will have probably succeeded in conciliating most educated tastes, for Mr. John Lavery is a painter whose art is appreciated in all quarters of the globe. Important specimens of his work are to be found in most of the leading public galleries of the Continent, as well as those of America, the Dominions, and the English provinces. The picture shows a colour-scheme of unusual brilliancy for the artist, who generally restricts his palette to tonal harmonies, in which the deep, lustrous blacks in which he revels take a prominent place. The latter are practically absent from the *In Morocco*, which represents a scene radiating with Eastern sunlight and glowing with colour. The artist has shown in it that he possesses equal mastery of the higher chromatic tones as of the lower key of colour in which he usually paints.

Prints in Colour

THE facilities afforded by modern processes of reproduction has placed within the reach of the public a far more extensive range of translations from well-known old and modern pictures than their forefathers enjoyed. This may not be an unmixed advantage; a really fine engraving must take artistic precedence of any mechanical reproduction, and during some periods—that of English eighteenth-century portraiture, for instance—there were sufficient engravers of high technical accomplishment to make fine plates from the great majority of contemporary pictures that were worth translating. But this golden epoch was not of long duration. With the nineteenth century there came in a gradually

increasing deterioration in the work of engravers, so that the great bulk of it is not only poor in quality, but gives very little of the tone and feeling of the originals it represents. From this state of things the art was rescued by the invention of photogravure. Good photogravure is infinitely preferable to bad engraving, and it speedily eliminated the poorer practitioners: the next advance was the discovery of fac-simile colour reproduction, which is being constantly carried to a higher degree of technical perfection. A series of the latest fac-similes received from the Waverley Art Company, 7–10, Old Bailey, E.C., reproduce the feeling as well as the form and colour of the originals to a remarkable degree, and provide at a low cost a wide range of pleasing and faithful transcriptions from well-known works of art. The plates are all issued of an adequate size, their dimensions, exclusive of mounts, averaging about 22 inches by 16 inches. The subjects reproduced include such famous masterpieces as Turner's *Crossing the Brook*, Constable's *Flatford Mill*, Millet's *Angelus*, Greuze's *A Girl with Doves*, and Madame Lebrun's ever-popular portrait of herself and her daughter, in the Louvre. More modern works comprise *The Far West Coast*, by J. H. C. Millar; Ralph Peacock's *Sisters*, in the Tate Gallery; Lord Leighton's *Bath of Psyche;* Albert Moore's *Blossoms; Colt Hunting in the New Forest*, by Miss Kemp Welch; *The Dog in the Manger*, by Walter Hunt; *Mother and Son*, by H. W. B. Davis; *Hope*, by G. F. Watts; and F. D. Millet's *Between Two Fires*, and the *Equestrian Portrait*, by Sir Edwin Landseer and Sir J. E. Millais, all in the same collection. The Walker Art Gallery, Liverpool, is represented by Henry Holiday's *Dante and Beatrice; O Mistress Mine, where are you roaming*, by Edwin A. Abbey; P. H. Calderon's *Ruth and Naomi;* and *Fast Falls the Eventide*, by B. W. Leader; and the Manchester Art Gallery by Sir J. E. Millais's *Glen Birnam*. Though the originals do not all attain the same degree of artistry, they are all works of merit, and include within their varied appeal all sorts and conditions of art-lovers, so that the reproductions, which maintain a high standard of quality, should be deservedly popular. The twenty plates are published at £8 8s. for the entire series, or £2 12s. 6d. for any five of them.

FLATFORD MILL BY JOHN CONSTABLE FROM THE COLOUR-PRINT PUBLISHED BY THE WAVERLEY ART COMPANY

A Topical Picture

THE *Sinking of the Lusitania*, by Mr. T. M. Hemy, shown at Messrs. Walker's Galleries (New Bond Street), is a good example of what may be described as topical art. The picture depicts the catastrophe less from a realistic standpoint than with a desire to emphasise the moving incidents of the theme. The vessel is represented taking its final plunge, its sides dotted with figures of people falling or leaping overboard, while in the foreground are a number of boats—some of which are overturned—rafts, and victims of the disaster struggling in the water. Mr. Hemy has a thorough knowledge of the sea and shipping, and his representation of the *Lusitania* and its environment of sea and sky are truthfully and effectively painted. His over-accumulation of incident detracts from the artistry of the picture, and perhaps robs it of some of its impressiveness by diffusing the interest; but such a point may be forgiven in a production of this nature, which is intended more as a historical record of the things that happened than as a literal rendering of the scene at any given moment or an artistic interpretation of the event. The picture is to be reproduced in colours, and the plate, as a memento of an episode which has perhaps moved Englishmen more than any other of the long series of German outrages during the war, should meet with a ready sale.

The Pottery Fair

THE annual pottery fair which for the past two years has been held at Stoke-on-Trent will this year be held at the Victoria and Albert Museum, South Kensington. The fair will open in the third week in February, and remain open until the end of the month.

John Hunter's Chairs

TWO interesting chairs, relics of the great surgeon, John Hunter, are on view at Messrs. A. B. Daniell's galleries in Wigmore Street. They are part of a set, one of which was exhibited at an exhibition of Hunter relics some years ago.

ANSWERS TO CORRESPONDENTS

Enquiries should be made on the Enquiry Coupon. See Advertising Pages.

Books.

Lavater's "Essays on Physiognomy," London, 1810.—A9,754 (London, S.E.).—Your five-volume edition of Lavater's work is worth approximately about one guinea. The other books mentioned in your list are only worth a few shillings each.

Walton and Cotton's "Compleat Angler," London, 1825.—A9,755 (Dublin).—This edition of the *Compleat Angler* is of no interest to collectors. We should advise you to advertise the other book in THE CONNOISSEUR REGISTER, which is esteemed an excellent medium for such purposes.

BELLARMINE, 1590 TUDOR ROSES
(BRITISH MUSEUM)

Furniture.

Livery Cupboard.—A9,723 (New Cross).—You appear to have fallen into a very common error with regard to this type of furniture. As a matter of fact, the name is misleading, for the livery "cupboard" was never a cupboard in actual fact. To speak broadly, it was an open piece of furniture, without doors, corresponding more or less to the modern "dumb waiter" or dinner wagon. Genuine antique and early examples are scarce and infrequently to be met with in good condition.

Paintings and Painters.

"Interior of a Gothic Church," by Pieter Neefs.—A9,729 (Hampstead).—The picture to which you refer hangs in the National Gallery. It is painted on a wooden panel, 27 in. high by 38¾ in. wide, and is signed "P. Neefs, *f.* 1644." Pieter Neefs the elder was born about 1570 at Antwerp, where he died about 1651. His son, Pieter the younger, who died about 1660, also painted church interiors, but in an inferior manner to those of his father.

Rademacker.—A9,735 (Newcastle-on-Tyne).—The two Dutch artists of this name were probably brothers. Gerard was born in 1672, and died in 1711. Abraham was born in 1675, and died in 1735. The former produced principally allegorical subjects and portraits, whilst the latter was a landscape painter.

Berg.—A9,741 (Durham).—Matthias van der Berg was, perhaps, one of the most successful of Rubens's copyists. He was born in 1615, and died in 1685.

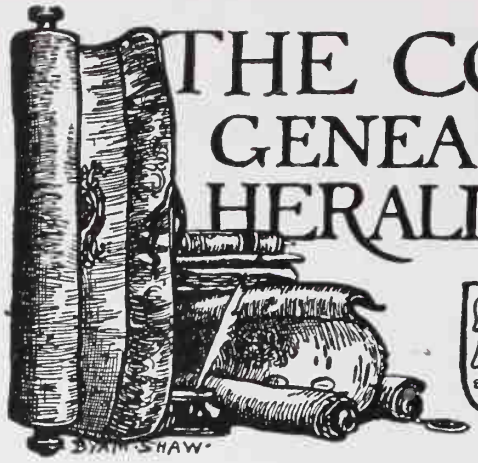
Painting attributed to Hondekoeter.—A9,751 (Ayr).—Melchior (1636–1695), son of Gysbrecht Hondekoeter, was an eminent Dutch artist. It is quite impossible for us to pass any opinion as to the merits or value of the picture in your possession without an inspection of the original. If you cannot send it up, we should be prepared to reproduce a photograph of it in our NOTES AND QUERIES pages for the usual charge of 10s. 6d.

BELLARMINE FOUND AT FULHAM
FULHAM STONEWARE, BY DWIGHT (BRITISH MUSEUM)

Pottery and Porcelain.

Spode.—A9,710 (Dublin).—We have no recollection of a Spode design bearing the name of "Quaker." Could you send us a specimen piece, together with full particulars? We should probably be able to assist you.

Bellarmines.—A9,743 (Tivoli).—These stoneware jugs are sometimes known as "Greybeards," but the title of "Bellarmine" is more reminiscent of their origin. They were named after Cardinal Robert Bellarmine (1542–1621), whose determined opposition to the reformed religion caused such offence to the Low Countries that they retaliated by caricaturing him on their drinking jugs. An interesting illustrated article on this subject appeared on page 204, volume vii., of THE CONNOISSEUR. The annexed illustrations show good examples of Bellarmines, both of which are preserved in the British Museum.



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Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

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JOHN ROCKWELL, BREWER, OF BRISTOL.—John Rockwell's will is dated 18 July, 1572; in it he is described as of the parish of "St. Mariporte," Bristol, and he desires to be buried in that parish church, "by Mr. Edwardes tombe." He mentions Mr. Huntingdon, the preacher, to preach a sermon at his funeral, and to him vj$^{s.}$ viij$^{d.}$ for his pains. William Gibbes twenty quarters of malt. William Greene, the same, and iij$^{li.}$ x$^{s.}$; also ij$^{li.}$ due from William Mays, of Laffords Yate; and ij$^{li.}$ viij$^{s.}$ due from Mr. Lacy, of the same place. To John Rockwell £14 due from Stephen Spurlock, of the Redlion, in Redcliff Street. Son, William Rockwell; wife, Katherine; son, Gilbert. To Joan Tailor 40s., and for her life the tenement inhabited by John Fillian; remainder to Richard Tailor, her brother, for life, and after his death to son William. Son-in-law William Gibbes. William Rockwell, of Barton. Legacies to Nicholas Greene, and his brother Anthony Greene, Richard Tailor, and servants Ellin and Hugh. John Horte and William Gibbes to be overseers.

Witnesses—John Gregory, clerk, Nicholas Robins, John Kemsham, Anthony Phillips, William Greene, and others.

Proved 9 October, 1572, at Bristol.

The will of Katherine Rockwell, widow of the above, is dated 19 February, 1582; she is described as of the parish of St. Peter, and desires to be buried between her husband and son Gilbert. She mentions Ma . . . Rockwell, daughter of Gilbert Rockwell; Thomas, son of the said Gilbert; John, brother of Thomas Rockwell; Agnes, wife of John Lewis. Servant, Welthian Thomas. Son William to be executor. Daughter Joane Greene, Nicholas Robbins and John Lewes to be overseers.

Witnesses—Richard Arthur, clerk, Nicholas Robbins, John Lewes, David Richartes, and Anne Robins.

This will was proved at Bristol, and also the P.C.C. (25 Rowe).

Walter Davyes, in his will dated 1589, mentions Walter and Edith, children of Thomas Rockwell. (Bristol: *Great Orphanage Book.*)

Nicholas Williams's will, dated 1565, mentions John Rockwell. (*Ibid.*)

QUAYLE.—The following references appear in the Registers of Holy Trinity, Chester:—*Married*, Gilbert Quayle and Jane Houlton, 16 November, 1624. *Buried*, Margret Quayle, a poore woman buried in the churchyard, 11 November, 1609. *Buried*, Thomas Quayle, 11 April, 1635. *Married*, Edward Platt, gent., of St. Peter's, and Christian Quayle, by lic., 14 April, 1757.

MICHAEL POULTON, CANON OF LINCOLN.—Michael Poulton was son of John Poulton, of Ichilhampton, Wilts.; he matriculated at New Inn Hall, 24 March, 1669/70, aged 16; B.A., 1673; M.A., 1676; Canon of Lincoln, 1687; Rector of Lowick, Northants, 1693.

HENLEY.—Robert Henley, of Hendleigh, co. Somerset, High Sheriff in 1613, received a grant of arms 26 February, 1612. They are as follows:—Az. a lion ramp. arg. crowned or, within a bord. of the second, charged with a torteaux. *Crest.*—A lion's head couped arg. semee of hurts, and crowned or.

WILLIAM NUTT, OF CHIGWELL, CO. ESSEX.—William Nutt obtained a licence (Vicar-General) to marry Mary, daughter of Richard Baldwin, of East Barnet, co. Hertford, esq., 6 May, 1669; his age is given as 25, and she is described as spinster, aged 20. The marriage was to take place at Little St. Bartholomew, London; Fryan, or Totteridge, co. Middlesex.

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All Americans interested in their ancestry are advised to consult the lists of clues to the English homes of American families appearing from time to time in The Connoisseur. Further lists will be published periodically; in the meantime the Genealogical Department of The Connoisseur will be pleased to answer queries as to any name that has not yet appeared.

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Edited by C. REGINALD GRUNDY
MARCH, 1916 ONE SHILLING NET Vol. XLIV. No. 175

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CONTENTS.

VOL. XLIV. March, 1916. No. CLXXV.

PAGE

THE ART OF THE COFFERER. II.—DECORATION. By FRED ROE, R.I. (With seventeen illustrations) - - - - - - - - - - - - - - - - - - 123

SOME AMERICAN BOOKPLATES. By CLIFFORD N. CARVER. (With ten illustrations) - 137

SOME OLD ENGLISH PRINTED PAPER FANS. By MACIVER PERCIVAL. (With seven illustrations) - - - - - - - - - - - - - - - - - - 141

[*Continued on page VI.*

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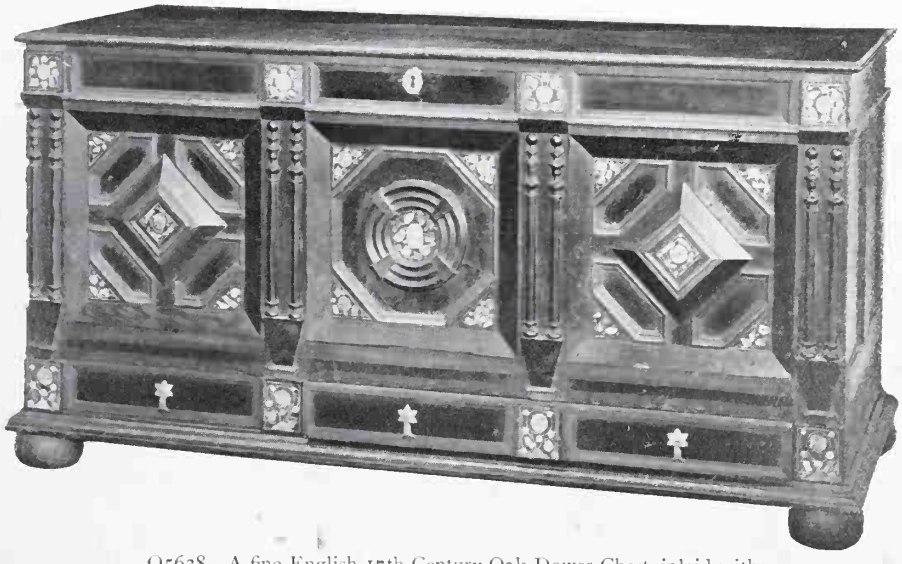

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CONTENTS—*continued from Page IV.*

	PAGE
SAXON ART. (With three illustrations)	148
NOTES AND QUERIES. (With three illustrations)	153
NOTES. (With five illustrations)	157
THE CONNOISSEUR BOOKSHELF. (With three illustrations)	161
IN THE SALE ROOM	168
CURRENT ART NOTES. (With one illustration)	175
CORRESPONDENCE. (With one illustration)	180

[*Continued on page VIII.*

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CONTENTS—*continued from Page VI.*

PLATES.

LA MAIN. By P. L. Debucourt - - - - - - - - - - - - - *Frontispiece*

MADAME DE POMPADOUR. By Latour - - - - - - - - - - - *page* 135

LA ROSE. By P. L. Debucourt - - - - - - - - - - - - - „ 145

PORTRAIT OF A GIRL. By Rosalba Carriera - - - - - - - - - - „ 155

CUPID'S FORGE. By Collier Smithers - - - - - - - - - - - „ 165

RUSTIC CHILDREN. By W. Collins, R.A. - - - - - - - - - - „ 173

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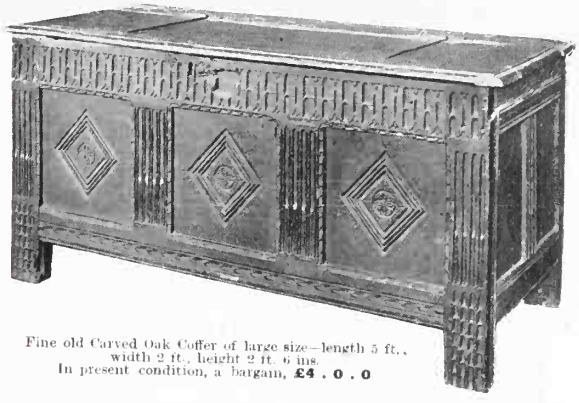

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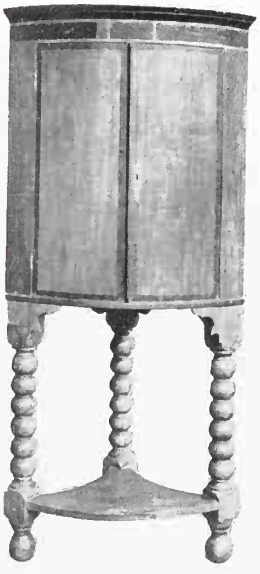

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February 9. By Arthur Gardner, Esq., M.A., F.S.A. Subject, "Sculptures of Rheims Cathedral."

February 16. By William Strang, Esq., LL.D., A.R.A. Subject, "Some Movements in Modern Art."

February 23. By Arthur Keen, Esq., F.R.I.B.A. Subject, "The English Roof."

March 1. By D. S. MacColl, Esq., LL.D. (Keeper of the Wallace Collection). Subject, "The Work of Alfred Stevens."

March 8. By W. Robert Colton, Esq., A.R.A. (Late Professor of Sculpture in the R.A.). Subject, "The Effect of War on Art."

March 15. By H. J. L. J. Massé, Esq., M.A. Subject, "Seals."

March 22. By H. Hughes-Stanton, Esq., A.R.A. Subject, "Landscape Painting."

March 29. By Sir Krishna G. Gupta, K.C.S.I. Subject, "Indian Building, Ancient and Modern."

April 5. By William Dawson, Esq., M.A., B.Sc. (Cambridge University). Subject, "British Forestry before and after the War."

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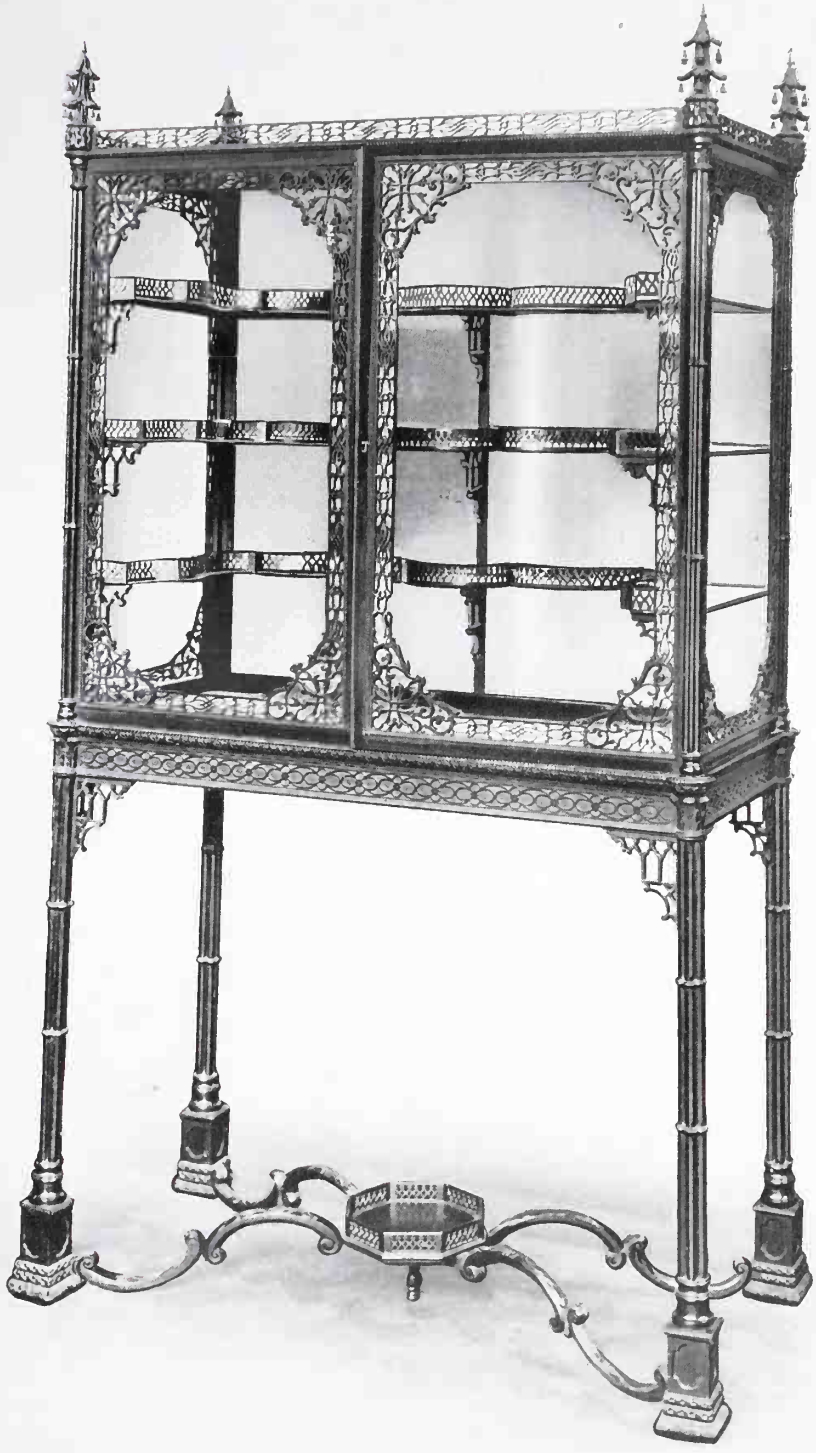

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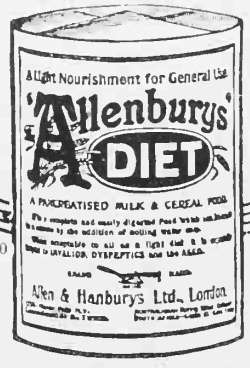
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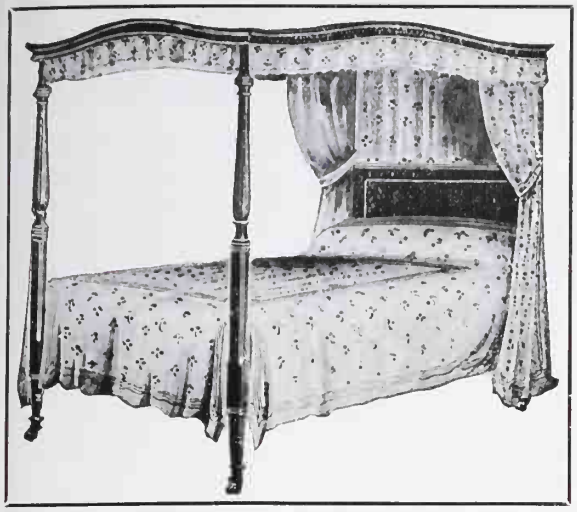

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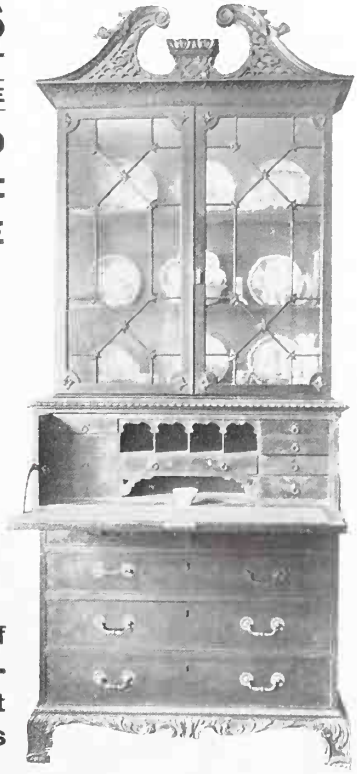

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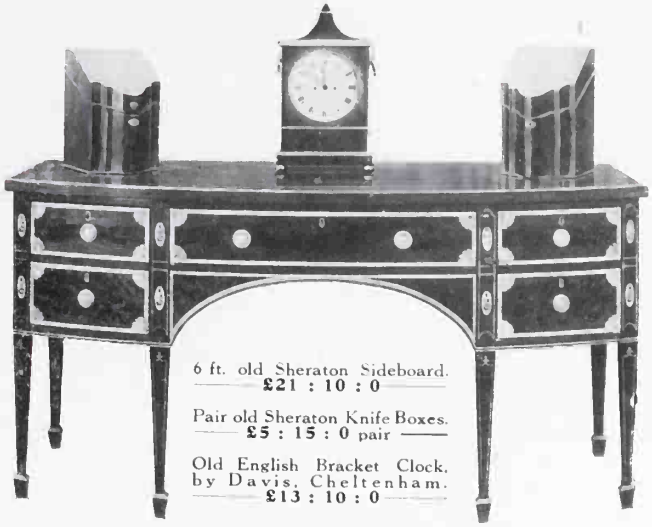

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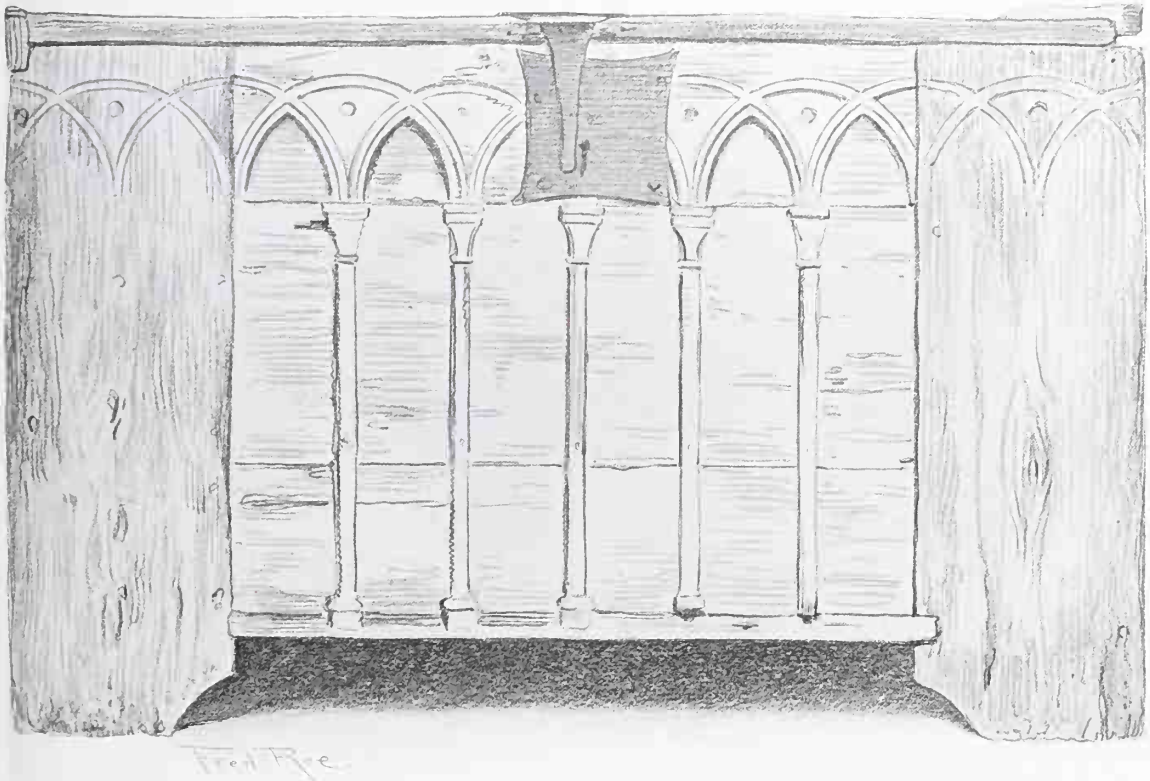
There is every ground for believing that the earliest decorations scored or carved on the surface of coffers were sparing rather than ornate. For any complete evidence in wood we cannot go back further than the second half of the twelfth century, and of this epoch details are of the scantiest. The coffer at Hindringham, in Norfolk, with its interlaced arcade, is the most perfect, and certainly the most characteristic, specimen of its kind. With the cult of the geometrical roundel which followed so closely after, we have not only specimens in abundance, but also some very curious evidence as to the commencement and eventual abandonment of such decoration, owing to exigencies of some sort or another.

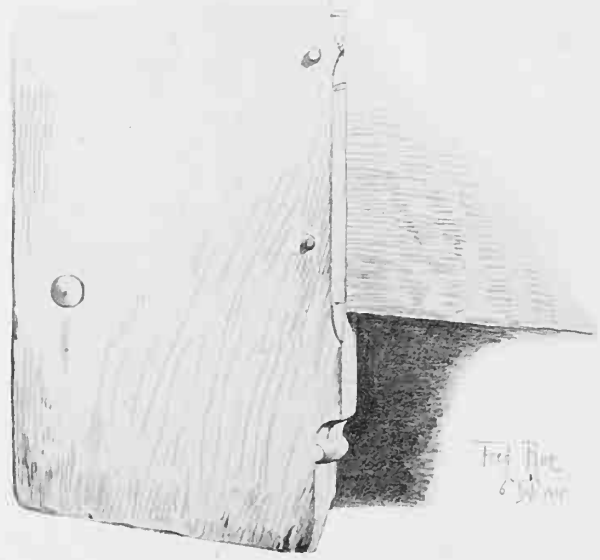
The parish church at Bosham, in Sussex, with its Saxon and Romanesque details and its existing associations with Harold and Canute, contains one of the most interesting thirteenth-century coffers



No. I.—COFFER IN HINDRINGHAM CHURCH, NORFOLK — LATE TWELFTH CENTURY

No. II.—THIRTEENTH-CENTURY COFFER IN BOSHAM CHURCH, SUSSEX

which yet remain to us. The story has already been told how in 1907 a silver Anglo-Irish halfpenny of the reign of Edward I. was discovered amidst the dust and cobwebs which filled its secret tray-well, proving that this hiding-place had remained unexplored for over five hundred years. But there is yet another obscure feature about this chest which has remained unremarked hitherto, and which it has been reserved to the present historian to notice. The Bosham coffer is a very plain one, the sole decoration being the fashioning of the inner edges of its legs into dwarf pillars. It was, however, intended to decorate the front with whorls or roundels, as in the case of its near brethren at Clymping, Midhurst, and Felpham. Close inspection will reveal on the right-hand side of the front panel a circle very lightly scored, and true as though carried out with a pair of compasses.* It is the outset of decoration in the prevailing fashion, a beginning which has been suddenly



No. III.—FOOT OF THE COFFER IN BOSHAM CHURCH, SUSSEX

* This circle is faintly indicated in our illustration of the Bosham coffer.

NO. IV.—CUPBOARD *TEMP.* HENRY VII. AT THE VICTORIA AND ALBERT MUSEUM

No. V.—CUPBOARD COMMENCEMENT OF SIXTEENTH CENTURY AT THE VICTORIA AND ALBERT MUSEUM

arrested by some factor which will now never be known. The craftsman may perhaps have died; it is unlikely that he struck for higher pay, as contemporary rules of the Guild of Cofferers were very rigorous about such little matters. It is just possible that the donor, or the ecclesiastical authorities, may have thought that the outlay was already sufficient, or it may be that some misunderstanding arose between the parties concerned. At all events, the unfinished decoration remains a mystery, just as much as the incompleted border on Sir Edward Barry's linen-panelled credence at Ockwells. It should be noted that the Bosham coffer is a distinct contradiction of the nonsense which is often promulgated as to the method of splitting the wood by wedges in early pieces of furniture, for the marks of the saw still remain visible on its front, in spite of an age of some seven hundred years.* It has been from time immemorial more blessed to achieve ends by the readiest methods, and as it is better to cut your meat with a knife rather than with a rolling-pin, so do I deem the wedge theory a figment of imagination. But to return to the art of the cofferer.

The space at disposal is not large enough to go into the niceties of difference between the Early Gothic traceried stages and the developments they led up to. The history of coffer decoration is, in more than any other article of furniture, a record of the architectural styles which have consecutively prevailed in the country to which such pieces belong. Yet, in spite of very insufficient arguments to back up such a statement, there is ample reason to believe that the fashion of ornamenting woodwork lagged a decade or more behind the successive changes of the Pointed periods in stone.

An equally true resemblance to flowing Decorated or pure Perpendicular in furniture or fittings may be referred usually to a slightly later date than contemporaneous structures in the harder material, though why this should be the case it is difficult to explain.

Some extraordinary anomalies may be found in the mouldings on pieces of pre-Reformation furniture, which seem to have no reasonable explanation. Take, for instance, the Early English period (thirteenth century), when the mouldings on our national buildings might have challenged the whole world for very beauty. Contemporary coffers, though often exhibiting decoration of a semi-architectural type, were flat and wanting in outline or recessment; and the same conditions happened in France, where the architectural mouldings approximated closely to our own. In

* The trenails fastening the central panel of the Bosham coffer have been strengthened and protected by broad-headed nails being driven into them — a rare detail.

NO. VI.—COFFER OF N. FARES *TEMP.* HENRY VII. AT THE VICTORIA AND ALBERT MUSEUM

No. VII.—CUPBOARD IN THE POSSESSION OF MR. L. REYNOLDS

the succeeding Decorated style, when the members, though not so bold, were yet more numerous, there was but little appreciation of this form of embellishment on the part of the cofferer. It was not until the decadence of the Perpendicular period had set in, and framed receptacles been adopted for general use, that the native craftsman showed any partiality for mouldings, and then mainly by the adoption of a series of grooves running along the length of the stiles and stretchers. Two of the plates to the present article (Nos. iv. and v.) exhibit this distinctiveness very aptly. The more important of these pieces, which are both in the Victoria and Albert Museum, has a supposition attached to it, which, though interesting, is very far from being probable. This piece is a tall standing-press of rugged construction, fashioned in the flat shape associated with the reigns of the two last Henrys. It is, by the way, wrongly described as a "Livery Cupboard," and is imagined by some to be connected with Prince Arthur, eldest son of Henry VII., who died in 1502, in his sixteenth year. The front of this cupboard is carved with numerous rosettes and wheels, and the doors to its two stages are placed in the centre, as was customary to this period. The top door and its attendant side panels are pierced with windows of a late Gothic type of tracery, that in the door being pointed and those in the panels being flat-topped. There is nothing about the cupboard to suggest that it belongs to any other period than the epoch named, and its make is certainly English; but the attribution of its ownership is based on certain decorations which, it is asserted, represent the ostrich feathers pertaining to the Prince of Wales. For my part I can see no indications of feathers in these designs, which have every resemblance to the "bill," a hafted weapon with hooked blade, much used during the fifteenth century. The piece is so rare and interesting that it needs no enrichment with such a legend, and with all reservation I must state my belief that the device represents in some way a rebus on the name of the original owner, or an intimation as to his calling or pursuit.*

While the debased Gothic style yet lingered, it was the custom to pierce the doors and panels of cupboards and coffers with traceried windows and wheels, as in the last-mentioned specimen, and we occasionally find vestiges that these perforated designs were backed with scarlet cloth similar to the fashion which

* No. W. 15, 1912, Victoria and Albert Museum. Presented by Robert Mond, Esq., F.S.A., through the National Art Collections Fund.

prevailed in Germany during the Middle Ages. Many a fine old cupboard which still retained remains of its former embellishments has been stripped of them

No. VIII.—END OF THE CUPBOARD IN THE POSSESSION OF MR. L. REYNOLDS

in attempts to make a clean job of the piece by some ignorant owner. With antiquities such senseless proceedings are irremediable. One parallel case of vandalism, though not connected with the art of the cofferer, occurred some few years ago within the scope of my personal observation. A "placate," a rare piece of armour in vogue during the fifteenth century, was entrusted by its owner to some local incompetent to oil, and he, while performing this duty indifferently well, took particular trouble to clean off the last fragment of crimson velvet with which the relic had been lined.

Another rare domestic piece of the cofferer's art which has been acquired of recent years by the Victoria and Albert Museum suggests a history of its primary use in the form and manner of its decorations. This is an oak coffer carved on its reverse with the conventional rose-bush and flowering, and on the obverse with a vine-trail and the inscription "N. Fares," accompanied by an object resembling a skull-cap. The reverse side is flanked with buttresses, and on *one end alone* appears the monogram N. F., surmounted by a similar skull-cap. The lid is very massive and weighty, and bears on its fore-edge a beautiful Gothic moulding. It is extremely probable that this highly interesting piece may have been used in the business premises of some man of high standing; the end destitute of carving would be placed against the wall, and on the opening side of the coffer the owner would sit to attend to his calling. His name on the obverse side would thus be visible to all who waited upon him in his office, reminding them of his honoured name, and the carved monogram on the side would also be seen by those who passed the counter into the inner sanctum for a private consultation. This unique piece was formerly elevated on legs, and an arcade of depressed Gothic arches

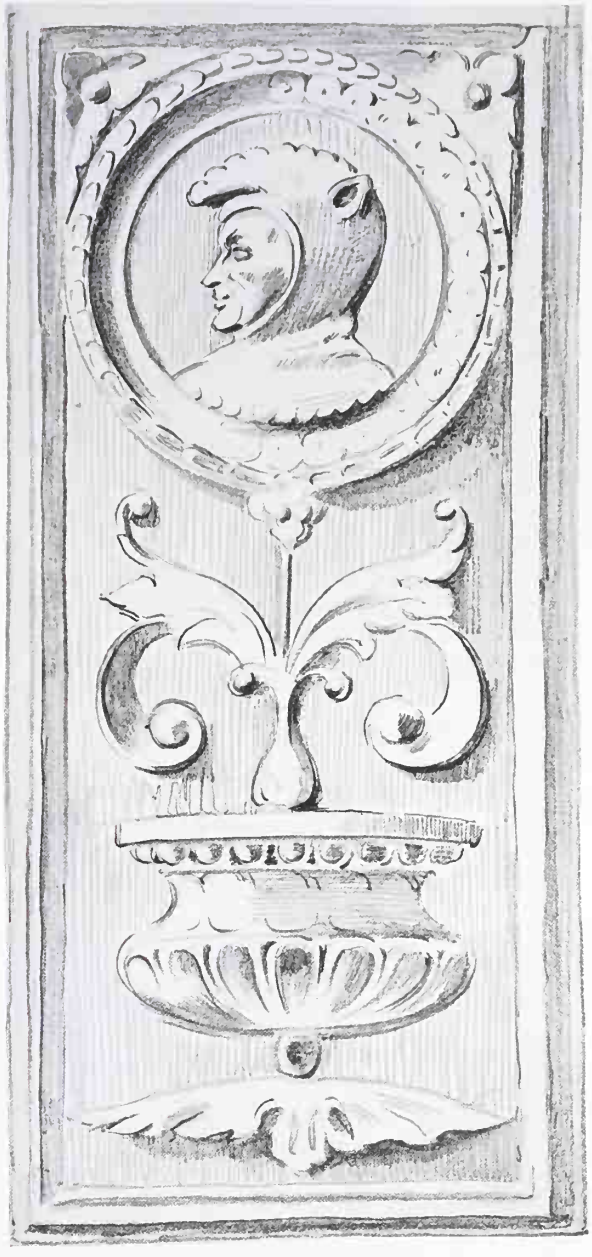
appears between the buttresses on the side which would face the public, as well as a single arch beneath the monogram on its carved end. No arches were placed on the side which Master Fares would sit at, the omission being obviously for comfort in accommodating his knees beneath the body of the coffer.

The vine-trail on the Fares coffer is worthy of special notice, being of an essentially Gothic type and differing in many respects from the analogous decoration depicted in the illustrations of two framed chests in the portion of this article devoted to construction. The design and cutting of the trail on the Fares

No. IX.—CUPBOARD IN THE POSSESSION OF MR. T. C. PARKER

No. X.—DESK IN THE POSSESSION OF MR. T. C. PARKER

coffer might well be mistaken for fourteenth-century work were it not for undoubted indications which



No. XI.—JESTER PANEL AT RYE HOUSE

point to this relic belonging to a period somewhere about the termination of the fifteenth century.

That fanciful decoration known as the "linen panel" is said to have originated in Flanders during the fifteenth century, though it probably first made its appearance in France. Our own national specimens of this ornament, however, seldom date from so early a period as that just named. They are almost exclusively incorporated in framed furniture of a reign not anterior to Henry VIII., and it is noticeable that no sign of this decoration appears on either the South Kensington armoire attributed to Prince Arthur, or the Fares coffer, both of which may be accepted as up-to-date productions of their epoch. The design may have been suggested by folds of drapery in some capacity or another, and its various forms were often highly ornamental and decorative. Nevertheless, we occasionally find a piece in which the original intention seems to have been lost and an almost new form of decoration evolved in the process. A cupboard in the possession of Mr. T. C. Parker, of Skirwith Abbey, Cumberland, is a curious instance

of this modification, a type which it has been asserted by some, without a shadow of authority, was intended to represent reed pens and the accompanying parchment scrolls.

The Renaissance brought about a revolution in the matter of mouldings, at least with pieces of the more fashionable type. Splendid as many of the pre-Reformation coffers and cupboards undoubtedly were, such mouldings as they possessed were comparable only to the rough-hewn laws of Alfred's time, as opposed to the advanced learning and legal quibbles imported by the Norman conquerors. Italian cunning was never more apparent than in the devising of mouldings, and our cofferer's art gained in subtlety what it forfeited in national character. The Italian knew the best manner of joining his mouldings on to the return of the transoms, and how to carry them on to the very surface of the panels themselves by the employment of mitres. And the delicate beauties of the Southern arabesques are rarely equalled. The craft of marquetry, or inlaying with coloured woods, which the Italians brought over, was freely used for the purpose of enriching the exterior of chests and cabinets, superseding to a great extent the employment of the painter's art. Flat doors, which it had hitherto been the custom to adorn with religious paintings and portraits, now became intersected with geometrical patterns and devices, executed in holly, cherry-tree, and other woods. Among these the intricate strap designs of Elizabeth's reign are the most beautiful. With marquetry coffers, on which a multitude of buildings are depicted, it is not unusual to find certain German prototypes which so closely resemble our home-made pieces that at first sight it is difficult to believe the work could not be executed by the same craftsman. In most cases, however, the German article will be found to antedate the English, however closely their respective embellishments may approximate.

No. XII.—PANEL
TEMP. HENRY VIII.

The Renaissance brought about the return of the semi-circular arch, which was not unfrequently accompanied by a sort of leafed spandril reminiscent of the Gothic times. The shape of these arches was ofttimes a pitfall in the dark days of collecting, and even now one may occasionally hear some local Oldbuck hold forth on the "Norman" features of a purely Elizabethan coffer, and then suggest that the spandrils

No. XIII.—SIXTEENTH-CENTURY MARQUETERIE CHEST

actually herald the approaching change to the first Pointed style. *Absit invidia.*

Some of the decorative efforts in flowering which

No. XIV.—SIXTEENTH-CENTURY PANEL

the Renaissance rolled up are mysteries to this day, and will probably remain so. What, for instance, was the origin or signification of that extraordinary vegetable known as the "Tudor Flower"—a misnomer, by the way, for it made its appearance in France before the times of the Tudor dynasty? Again, what about that egregious form of pink which came so much into vogue during Elizabeth's reign? It was in no way a national badge. The later propensity to depict tulips we can understand from the very mania which ushered in this mode of ornamentation, but it does not appear that there was ever a corresponding craze for pinks in the days of the Virgin Queen.

Contemporaneously with the times when these strange flowers were adopted in England, the practice also obtained of scoring the transoms above the panels which they helped to enclose, instead of carrying the mouldings continuously around. The sloping dust-chamfer at the foot was, as we know, a utilitarian feature in Gothic times, but this scoring could have had no possible intention, unless it was to obviate a little trouble in fitting and joining the return mouldings one to another.

The fantastic heads enclosed in roundels and ovals, which had been so fashionable in Henry VIII.'s reign, seem to have declined in favour toward the latter part of the sixteenth century, tarrying only in sequestered retreats, as most customs do. In fact, the whole country seems to have been in a continuous and irresistible state of transition. When Charles II. attempted to fix the fashion of dress, declaring his "resolution of setting a fashion for clothes which he will alter never," he palpably ignored the fact that the great forces of demand and supply ordain that matters of art never do remain still. Hence it is more difficult than most amateurs imagine to determine the age of any specimen (failing direct and incontrovertible proof) without weighing all evidence as to locality and handling.

No. XV.—ATLAS ON CHEST DATED 1639

The carved terminal figures which were first applied to English chests during the third quarter of the sixteenth century had a fair run in popular favour, and many examples bearing Atlantes or Caryatides on their uprights, which are superficially placed as belonging to Elizabeth's time, actually date from a period forty years or more after her decease. The diamond pattern, which we find so freely incorporated in the geometrical patterns of the days of the last Tudor queen, degenerated during Jacobean times to a bald and somewhat undistinguished ornamentation, which recurs with irritating frequency. During the seventeenth century the English people became partial to the Dutch fashion of applying split balusters and pendants to the stiles of their chests and cupboards, but the perforated ornaments of strap which the craftsmen of the

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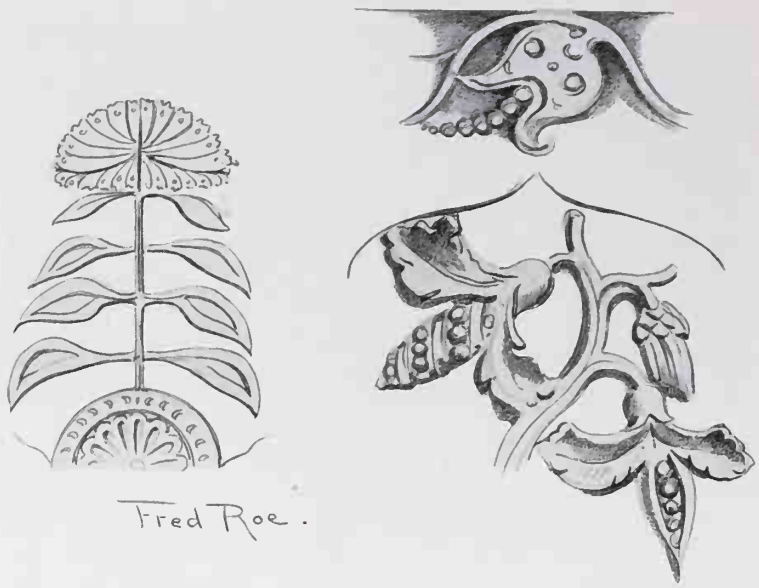
Low Countries were so fond of affixing to their furniture do not appear to have gained favour here to any great extent. During the late period of oak, still continued to be made became severely utilitarian, and the cofferer's craft came to an end so far as any artistic interest is concerned.



No. XVI.—TYPES OF TUDOR FLOWERING

receptacles for household use began to be furnished with additional conveniences, and soon the chest of drawers almost entirely superseded the ordinary lidded box. With this remodelling such chests as

In this article the decorative manipulation of wood has alone been discussed, no attempt being made to touch upon equipages and fittings of iron, which is a subject for special consideration.

No. XVII.—JACOBEAN OAK CHEST

INGAME
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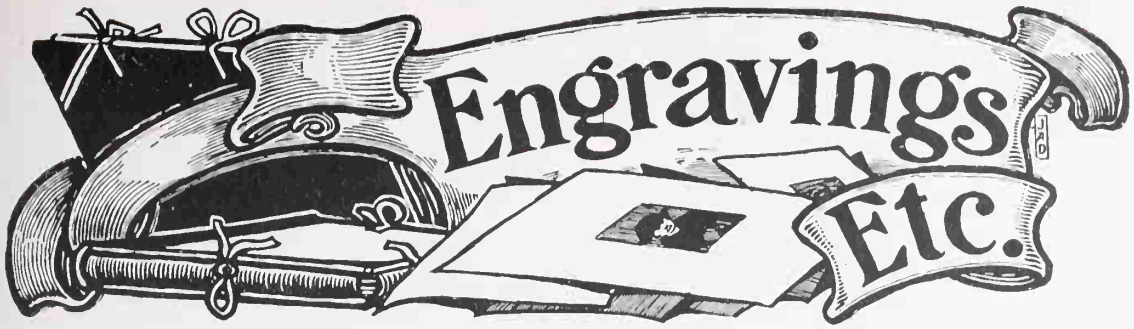
MADAME DE POMPADOUR
BY LATOUR
At Versailles

(*Photo Mansell*



Some American Bookplates

By Clifford N. Carver

[" . . . as good almost kill a Man as kill a good Book; who kills a man kills a reasonable creature, God's image; but he who destroys a good Book, kills reason itself, kills the image of God as it were in the eye."]

By this time it seems that the use of bookplates should be known even to the general public, and as this brief article is intended for lovers of bookplates and those who already have at least some knowledge of the subject, there is no intention of making an essay to explain when, how, why, and where they were or are used. A collector who appreciates art as well as the pleasure of collecting, will, I am sure, find an unusual and infinite amount of fascination in bookplates. They may be roughly divided into several species—name labels and armorial plates, to which must be added a third, for during the present age allegorical plates (as well as those ornamented in diverse ways) have come into popularity. Well-composed and artistic bookplates, however, although frequently mentioned, are seldom found.

The word "bookplate," however, is itself not happily selected, and this somewhat awkward name is replaced by *ex libris* on the Continent. The latter expression seems far more suitable than the former somewhat misleading term. Although their existence can be traced into the fifteenth century, our ancestors of degrees more remote than grandfathers do not appear to have referred to bookplates at all, so it has been impossible to determine by what name they would have called them. So in reality the term *bookplate* is but a century old, and the desire to collect them is still more modern.

Of late years the interest in bookplate-collecting has tended rather towards the owner of the plate than towards the plate itself, and the majority of collections have been made with this point in view. A reasonable and logical argument can, however, be presented for this, in that by far the greatest number of bookplates of special interest and value are those made for men of mark — that is to say, for those individuals whose names are associated with the great achievements of life, in one form or another. In writing this particular article I have chosen a few examples taken from my own collection of American bookplates, and I have endeavoured to choose those which I believe will be of the most general interest to the general reader. Many of the older American specimens that might well have been included in these pages have been omitted, firstly, because the article is itself but a very brief one, and, secondly, because in most cases they have already become well known to collectors and those interested in the subject through the various excellent writings on American bookplates.

No. I.—GEORGE WASHINGTON'S BOOKPLATE

Among the early American plates, that of George Washington is perhaps of paramount interest to Americans, as it is said that the idea of the American flag was itself conceived from the Washington arms which appear on the plate. Unfortunately no date can be found on this plate, and it is still a matter of which no record can be found

as to whether it was engraved in America or in England.

The *ex libris* of George Bancroft, the historian and diplomatist, represents a cherub bearing a scroll, upon which is the Greek motto—

ΕΙΣ ΦΑΟΣ

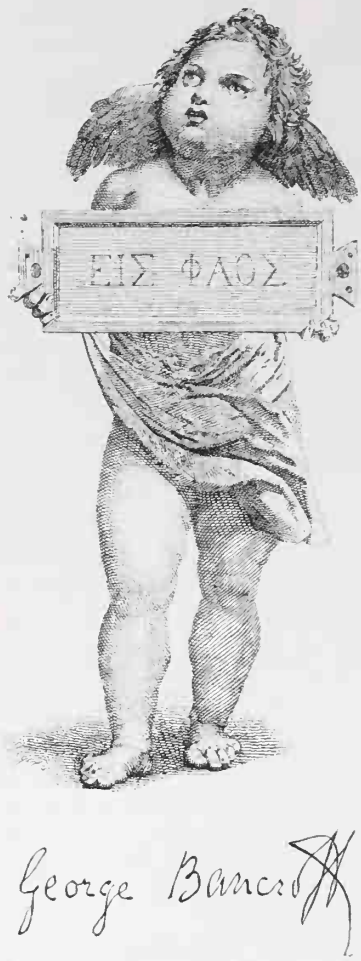
Below the cherub appears the owner's signature, a custom quite prevalent with older plates.

Henry Ward Beecher, whose activities on behalf of the abolition of slavery in America gave him great prominence, used a plain plate with his signature and address simply engraved thereon—differing but little from the visiting-card of to-day.

The charming book-mark used by Oliver Wendell Holmes well deserves a prominent place as being one of the most artistic as well as interesting plates in any collection of American *ex libris*. A beautiful representation of the *Chambered Nautilus*—"The Ship of Pearl," as he calls it—is the feature of the plate, of which the original is exceedingly well engraved.

President Wilson has chosen a plate of remarkable simplicity. Amid a shelf-ful of books we find his signature upon a scroll, and there is something very businesslike and to the point about the inscription which is found there as well. Not knowing any quotation which exactly filled his desire for this use, the president has placed there some lines of his own conception:—

"Counsel and Light,
Knowledge and Vision,
And Strength and Life and Pleasure withal."



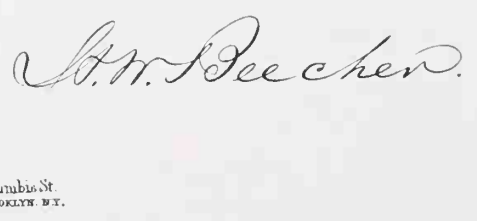
No. II.—THE BOOKPLATE OF GEORGE BANCROFT, THE HISTORIAN

As an author, the president's *History of the American People* is his greatest production. It appeared in 1902, and was written, as he said, to clear up his own ideas on American history. *The State* and *Constitutional Government* soon followed, and gave him an acknowledged position of importance among the interpreters of our constitution.

The plate used by ex-President Taft was both designed and engraved by Frederick Spenceley, one of America's most prominent engravers of *ex libris*. In the plate is shown a splendid reproduction of Mr. Taft's family home, the seal of the government, the balances of justice, a volume of law, and the seal of his university—Yale. To quote Mr. Taft: "The house is that of my grandfather, Samuel D. Torrey, at Millbury, Mass., and is now owned and occupied by my aunt, Miss Delia Torrey. It is where I spent the summers of my boyhood and my college vacations."

But little can be said regarding the plate of ex-President Roosevelt; it is the simple—and not particularly well engraved—heraldic plate which one finds in profusion in the shops of all modern stationers.

The author of such memorable stories as *The Story of the Other Wise Man* and *Fisherman's Luck*, Dr. Henry van Dyke, has one of the most beautiful, I might say one of the very few beautiful, allegorical plates. Fortunately, allegory had not become popular in the bookplate field until something really artistic

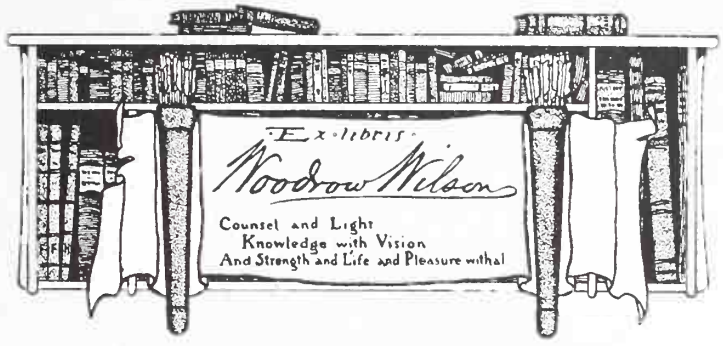


No. III.—THE BOOKPLATE OF HENRY WARD BEECHER

No. IV.—OLIVER WENDELL HOLMES'S BOOKPLATE

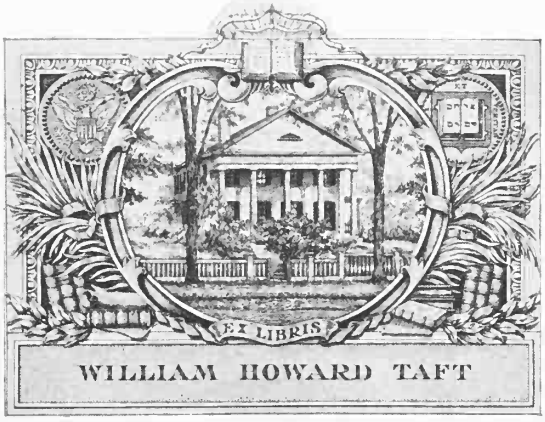
in this style was produced within comparatively recent years. Dr. van Dyke, being a lover of fishing and a great reader, has represented upon his bookplate in a decidedly allegorical form his two favourite occupations. "Although they are seldom chronologically combined," says Dr. van Dyke, "a nude figure is seen seated beside a river bank, reading, and with patience holding a rod." Dr. van Dyke has become prominent and influential in literature, in the Church, and as a lecturer of international repute. In June, 1913, he was appointed American Minister to the Hague.

No. V.—THE LATE J. PIERPONT MORGAN'S BOOKPLATE



No. VI.—THE BOOKPLATE OF PRESIDENT WILSON

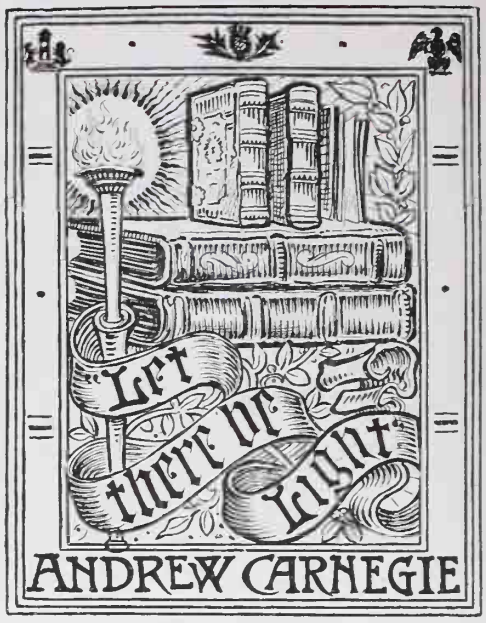
Known as the greatest giver of public libraries in the world, Andrew Carnegie has chosen a simple but attractive *ex libris* for use in his personal library. Mr. Carnegie once told me that the architect of the



No. VII.—THE BOOKPLATE OF EX-PRESIDENT TAFT

BURLINGAME
PUBLIC
LIB.

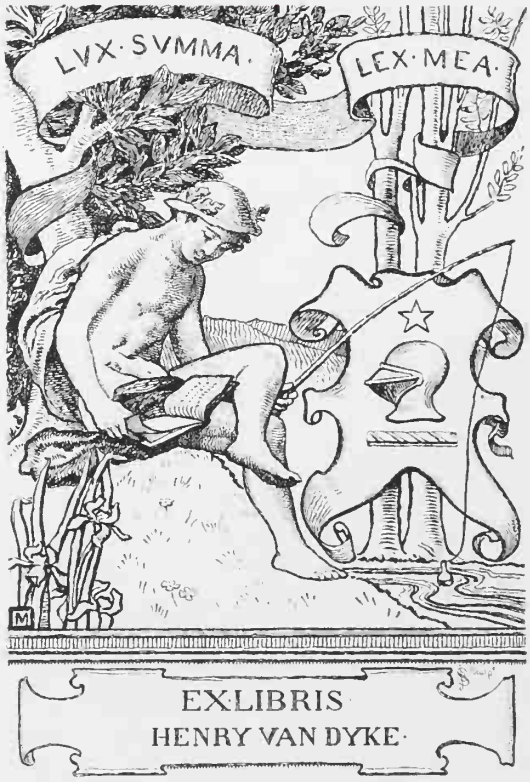
No. VIII.—THEODORE ROOSEVELT'S BOOKPLATE



No. IX.—ANDREW CARNEGIE'S BOOKPLATE

Dunfermline Library, which he gave to his native town, and which was the first library he ever gave, asked him for his coat of arms to be placed over the doorway. Mr. Carnegie replied that he had none, but suggested a rising sun, its rays spreading, with the words, "Let there be light"; and this feature is the basis for the design of his own *ex libris*.

An armorial plate was the one chiefly used by the late Mr. J. Pierpont Morgan in his great library, and in its severity and its execution it is very artistic.



No. X.—DR. HENRY VAN DYKE'S BOOKPLATE

Some Old English Printed Paper Fans

By Maciver Percival

To those whose acquaintance with fans is limited to the exquisitely painted specimens of chicken-skin, with mounts of finely worked tortoise-shell or ivory, enriched very often with gold, which sum up the achievements of the fan-makers of eighteenth-century France, the fans of which I write may seem dull and plain; to others who know the treasures of artistry which are to be found among the fans of the Far East, they may well seem trivial; but, all the same, they are exceedingly interesting in their way, and well repay study on account of the sidelights they throw on many points of our social, political, and theatrical history. For these fans are, above all, popular fans. They were made for a day, a week, or a season, or perhaps as souvenirs of a special event; but they were essentially ephemeral, and are to their finer contemporaries what paste is to diamonds, what pinchbeck is to gold. In many cases this only heightens their interest, because, being inexpensive trifles, they often reflect the whims of a passing hour, and record fashions which hardly outlived the day they were born.

The folding fan was introduced into Europe from the East about the beginning of the sixteenth century. To most people it is the typical fan *par excellence*, but it is, comparatively speaking, a newcomer, its predecessor of the plumed screen type continuing popular till well into the seventeenth century. Printed fan-leaves were early issued, but the greater number of those now surviving date from

No. I.—THEATRICAL FAN ROMEO AND JULIET PUBLISHED BY GAMBLE, 1742

the eighteenth century. They were immensely popular, as they had many advantages over their more elaborate brethren. They made it possible to be quite up-to-date at very small expense. A new fan-leaf hot from the press was easily mounted, and its decoration, bearing on some popular subject, beguiled a dull moment or formed a topic of conversation. Then, too, they were decidedly cheap, two shillings being a very general price for the unmounted leaf, so that it was easy to change as often as desired. The variety was enormous. There were classical subjects, biblical subjects, theatrical scenes, moral fans—*im*-moral fans too, I am sorry to say.

The most celebrated collection of these printed fans is, of course, that which belonged to the late Lady Charlotte Schreiber. It contains several hundred English printed fans and unmounted fan-leaves, but so great was the variety of these trifles that it is quite easy to find other prints which are not included in her collection, and probably at least a thousand different sorts must have been issued.

A very interesting feature of many of the fans is that they bear the date of their issue and the name of their publisher, in accordance with the regulations of the Act of 1735. The fact that some of them are undated, in spite of this law, may very likely be due to the fact that these details were generally printed on the lower part of the mount, and were easily cut off in fitting the leaf to the sticks.

The date, where it exists, is doubly interesting, as it enables us not only to fix the period of the actual fan on which it is inscribed, but also is a guide to others of similar character. Take the fans Nos. i. and ii., for example. No. i. only is dated, but the similarity of paper, etc., makes it almost certain that they were both issued by the same publisher at about the same time. The inscription on No. i. reads: "M. Gamble, according to the Act. Aug. 24, 1742."

No. II.—ETCHED FAN-LEAF COLOURED BY HAND ON IVORY STICKS, MOTHER-O'-PEARL BUTTON

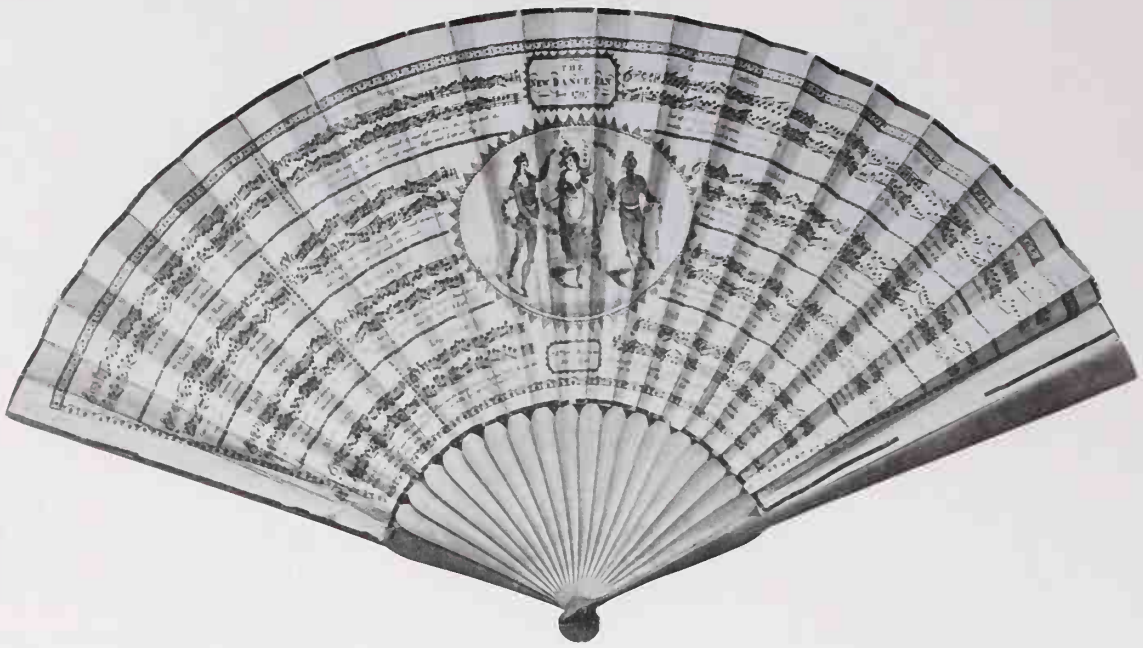
No. III.—ETCHED AND HAND-COLOURED LEAF IVORY MOUNT WITH MOTHER-O'-PEARL ORNAMENT ON GUARDS

No. IV.—FAN TOMMY OSBORNE'S DUCK-HUNTING, 1754

The scene has been identified as being from "Romeo and Juliet," the figures on the left being Juliet and the Nurse, Romeo and the Friar occupying the right-hand side. The outline and shading are etched, and the whole is very roughly hand-coloured, with touches of gold here and there. The sticks are of ivory, and it seems strange that such a very rough-and-ready treatment as to colour should be considered good enough, but nearly all these etched leaves are tinted in the same perfunctory way. The painting was added by girls, each of whom put in one colour. They sat round a table, and passed the work on from hand to hand.

The sticks of No. ii. are very quaint. The guards resemble a sea-monster or fish, with the eye formed by the rivet; and evidently the subject of the play, from which a scene is represented, is of a nautical

No. V.—A LATE SEVENTEENTH-CENTURY PRINTED FAN OF CONTINENTAL ORIGIN



No. VI.—"THE NEW DANCE FAN," 1797

character, as instead of the usual flowers the figures are surrounded with water-fowl.

Probably a little earlier is No. iii. At first sight this appears to be a Chinese fan, but a closer examination proves that that is not the case. The paper is English, and the design, though evidently based on an Oriental model, has not assimilated the true character of the original. It is roughly hand-coloured in tints of yellow and brown, and the general effect is quite good. At about this time imitations of all kinds of Chinese decorative art were fashionable. Ladies amused themselves with copying lacquer-ware, while architects and cabinet-makers were busy with designs which, if not really Chinese, were as near it as they could evolve out of their inner consciousness, and from European kilns issued products which resembled the precious porcelains of the Celestial Empire. Some of the Chinese-style English printed fans are coloured in a far daintier way than the majority of the theatrical fans.

The greater number of these fans appear to have been published by Gamble at the sign of the Golden Fan, about the middle of the eighteenth century. He was a great believer in the advantages of publicity, and constantly advertised in the *Craftsman*.

They had such a vogue that they were used to commemorate events both political and domestic. Of the latter, the fan which has handed down to posterity the memory of *Mr. Thomas Osborne's Duck Hunting* (1754) (No. iv.) gives, in conjunction with the manuscript account preserved with it, an intimate picture of a certain phase of eighteenth-century society. The fan is of the ordinary type—an etched leaf coloured by hand, and mounted on wooden sticks. Of the circumstances under which it was issued the following amusing account is given by a daughter of the original owner :—

"Mr. Thomas Osborne, or, as he was more commonly called, Tommy Osborne, was a very considerable bookseller and publisher in Gray's Inn, Holborn. He bought the Harleian collection of printed books, and published a sale catalogue. Dr. Samuel Johnson has been said to be the compiler of this catalogue. In 1754 he had a house at Hampstead, which was then a watering-place. A Captain Pratten constituted himself Master of the Ceremonies at the Assembly Rooms. Amongst the fixed residents was Mr. Scarlet, a celebrated optician. Captain Pratten was more particular in his attentions to Mrs. Scarlet than to any other lady, and was her inseparable companion in her walks and visits. As Mrs. Scarlet was remarkably plain in her person, the voice of scandal declared that this attention was repaid by the use of her purse. When Mr. Osborne settled himself in his new house, Captain Pratten proposed to him that he should ingratiate himself with the families of Hampstead by giving a public breakfast for the ladies, and a duck-hunting for the gentlemen.

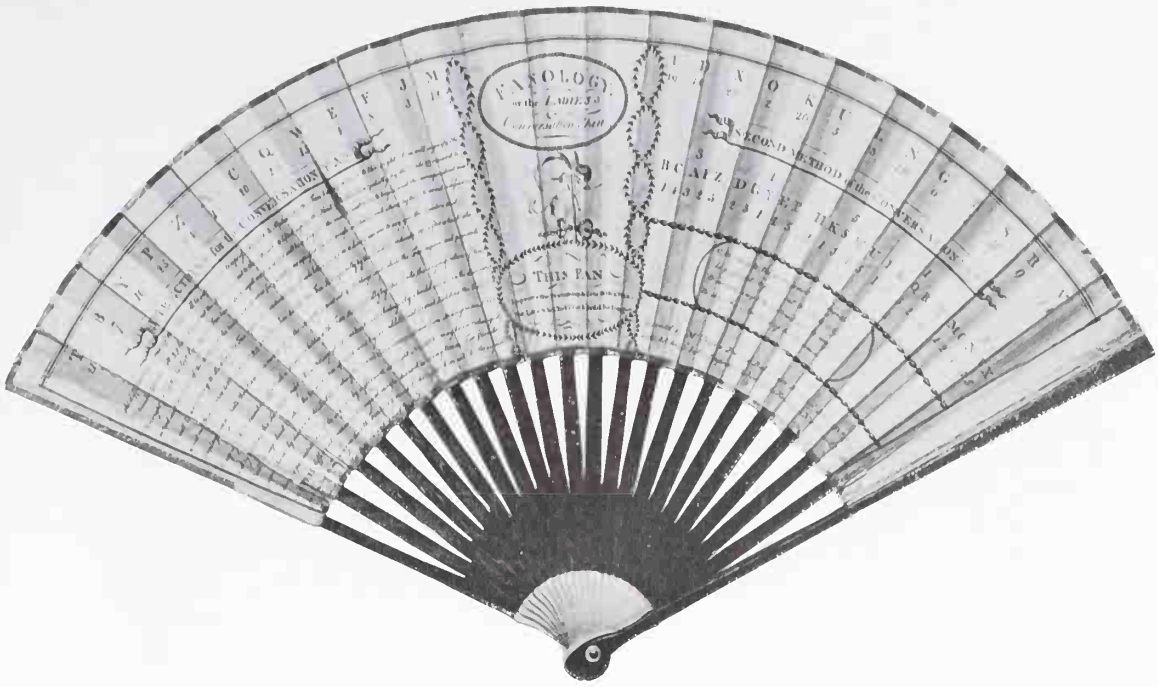
"Tommy Osborne, though very successful in business, was not esteemed very acute in private, and fell into the scheme, and left the whole management to Captain Pratten. Invitations were sent to all the

LA ROSE

BY P. L. DEBUCOURT

Pinx et Sculp., 1788

BURLINGAME PUBLIC LIB.



No. VII.—CONVERSATION FAN, FOR COMMUNICATING SECRETLY WITH FRIENDS BY PREARRANGED SIGNALS

genteel families in the place, and marquees erected for the breakfast, and ducks were provided for the hunting. The company assembled, and were so happy that they were loath to depart. Captain Pratten was everywhere, and, finding things went so merrily, suggested to Mr. Osborne that he had better continue the entertainment with a cold collation. Still the company lingered, and Captain Pratten and Mrs. Scarlet circulated in whispers that if they stayed they would have a dance to conclude the day. The company took the hint, smiling at their host's vanity and expense. The long dancing tent was put up in the courtyard, and the younger part of the company tripped the light fantastic toe till bedtime. To prolong the memory of this day of enjoyment, Captain Pratten further persuaded Mr. Gamble to have a fan engraved and presented to each of his lady visitors."

Poor Tommy Osborne! One feels sorry for his simplicity. Even on the commemorative fan to celebrate his duck-hunting it is not *his* figure that appears in the foreground, but that of the redoubtable Captain Pratten, accompanied by Mrs. Scarlet and her daughter.

Other very interesting fans are those which record the arrangement of the boxes and seats at the opera. These plans must have been very convenient, not only for the "somebodies" who wished to know where to look for their friends, but to the "nobodies" and country cousins, who were thus enabled to identify the brilliant figures in the audience, which they often found more interesting than the performance on the stage.

For those who were ignorant of the figures of the dances then in vogue, the fans, with full directions printed on them, must have been quite a godsend, and similar fan-leaves, with the rules of whist and other games, must have been most convenient to card-players who were either unskilled or cursed with a bad memory.

Many of these late eighteenth-century fans make no pretence to artistic interest: they simply form a convenient way of carrying information, or of affording an hour's amusement, such as the fortune-telling fans and those printed with various popular ballads. During the early nineteenth century printed fans were not much used, but during the forties and fifties numerous lithographed fan-leaves were issued, coloured in imitation of valuable hand-painted French originals. These are of very little interest, and one would hardly think would deceive anyone; but I know of one or two which have been bought as "genuine antiques," the mounts being quite colourable imitations of the genuine thing.

BURLINGAME PUBLIC LIB.

Saxon Art *

During the last half-century something less than justice has been done to the æsthetic gifts of our Anglo-Saxon forefathers. Matthew Arnold, in his efforts to secure the due recognition of ancient Celtic literature, started an avalanche of pro-Celtic criticism which has threatened to entirely submerge the evidences of ancient Saxon culture. The achievements of the English in art, literature, music, or architecture have been so regularly set down as originating through the admixture of the Celtic and foreign elements which have enriched the blood of the race, that one had begun to despair of the possibility of a pure-bred Saxon achieving anything which required other qualities than brute-force or obstinacy. No modern writer will be disposed to deny either the high artistic gifts of the Celts, or that the mixture of Saxon and Celtic blood tends to produce a race wider in its sympathies and more susceptible to high culture than either of the original stocks; but due credit should be given to the Saxon for his share in this consummation. That the Angles, Saxons, and Jutes, who conquered three parts of Great Britain, were not mere barbarians, is a fact with which most students of archæology were already acquainted, but it will probably surprise many to find how richly these invaders were endowed with artistic gifts. Convincing evidence of the quality and extent of their talents is afforded in Professor Baldwin Brown's monumental work on *The Arts in Early England*, two fresh volumes of which are now issued. The two earlier volumes, published in 1903, dealt with Anglo-Saxon architecture from the sixth century until the Norman Conquest, and its relation to the general life of the people in the Middle Ages. The present volumes are concerned with the weapons, household utensils, ornaments, and burying-places of the Saxons in pagan times—roughly speaking, from the middle of the fifth until the middle of the seventh century.

To obtain the data necessary to determine the origins of Saxon art as exemplified in England, Professor Brown has been compelled to extend his investigations over nearly half the area of continental Europe. In the English examples there are abundant traces of Frankish, Roman, and Celtic inspiration; but the two last influences emanated from the Continent, and pagan Saxon art appears practically unaffected by the comparatively high Romano-British civilisation already existing in this country. This is the more surprising as the corresponding Teutonic conquest of Gaul resulted in the invaders adopting the civilisation of the conquered and becoming practically Latinised. Professor Brown does not attempt to account for the discrepancy, or for what appears to have been the entire disappearance of the old British population from the east and central districts of England. The evidence of the Saxon cemeteries is conclusive on the latter point; the remains of the people buried there are all of Teutonic type, and, with the exception of a few isolated Roman or Celtic objects, the articles found in the graves are wholly Anglo-Saxon. Later on, when the paganism of the invaders gave way to Christianity, "the relations between the Germanic art of the immigrants and the late-Celtic art of the indigenous inhabitants of the western and northern part of the British Isles became very intimate and complex," but this period Professor Brown reserves for discussion in a final volume.

Like the arts of ancient Greece and Japan, "Germanic art as a whole is not an absolutely original product, but at the same time the non-Teutonic elements were so modified by the racial genius that they took on a Germanic character, and the resulting art stands out as a distinct æsthetic entity." In the wide area where it flourished "there are distinct artistic provinces in which the common forms and motives are worked out into products, each of which has its local *cachet*. One of these provinces is Anglo-Saxon England, and here we find as much that is *original* as appears in any other province, Gothic, Frankish.

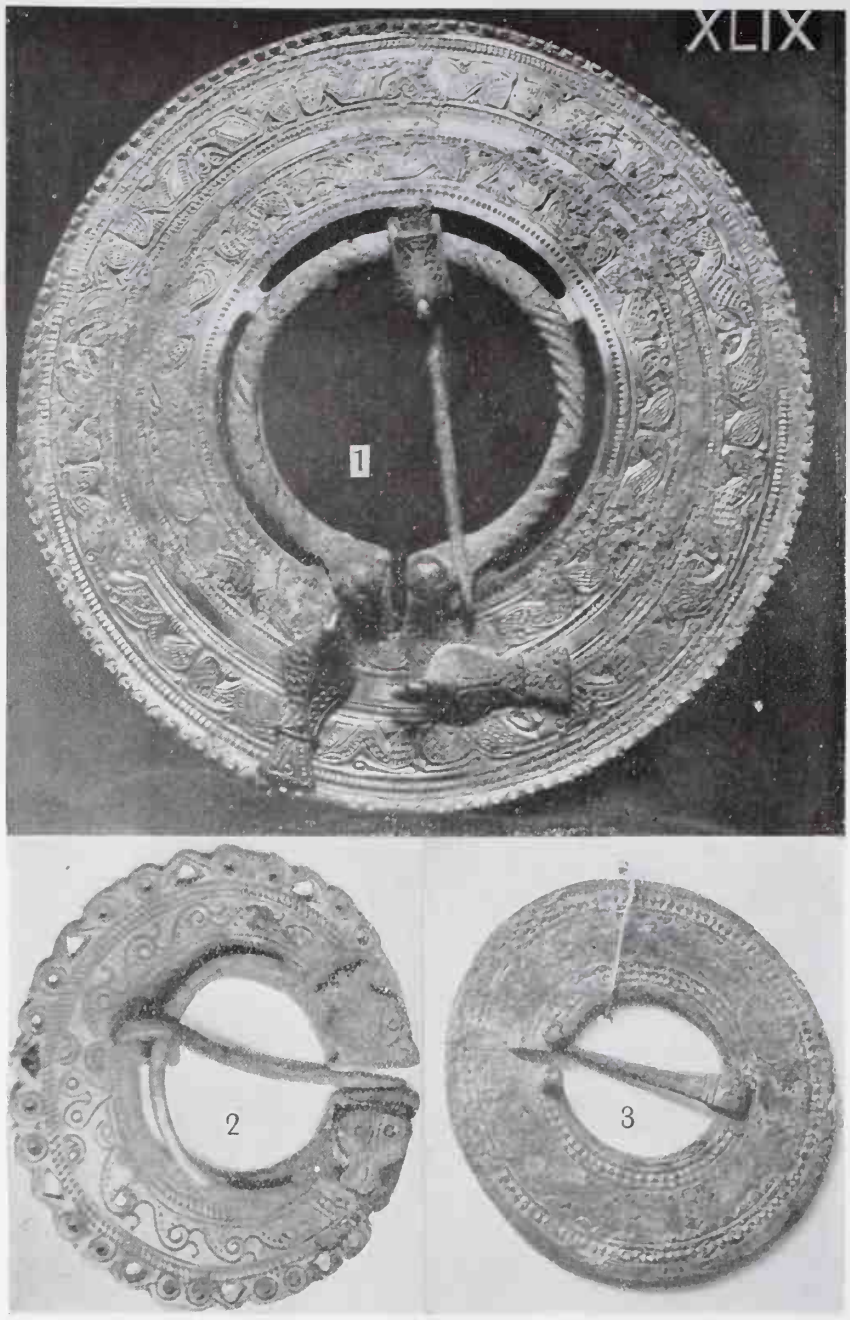
* *The Arts in Early England*, by Professor G. Baldwin Brown, M.A. Vols. III. and IV.: "Saxon Art and Industry in the Pagan Period." (John Murray. 21s. each net.)

SILVER BROOCH FROM BIFRONS

Enlarged to one-third more than natural size.

"The piece is a very instructive one in connection with the after-history of animal ornamentation, the characteristic style of which appears in an intermediate stage of development. It may be noted that the brooch has been cast in three pieces, the head and foot rivetted on to the foot of the bow."

FROM "THE ARTS IN EARLY ENGLAND" (JOHN MURRAY)



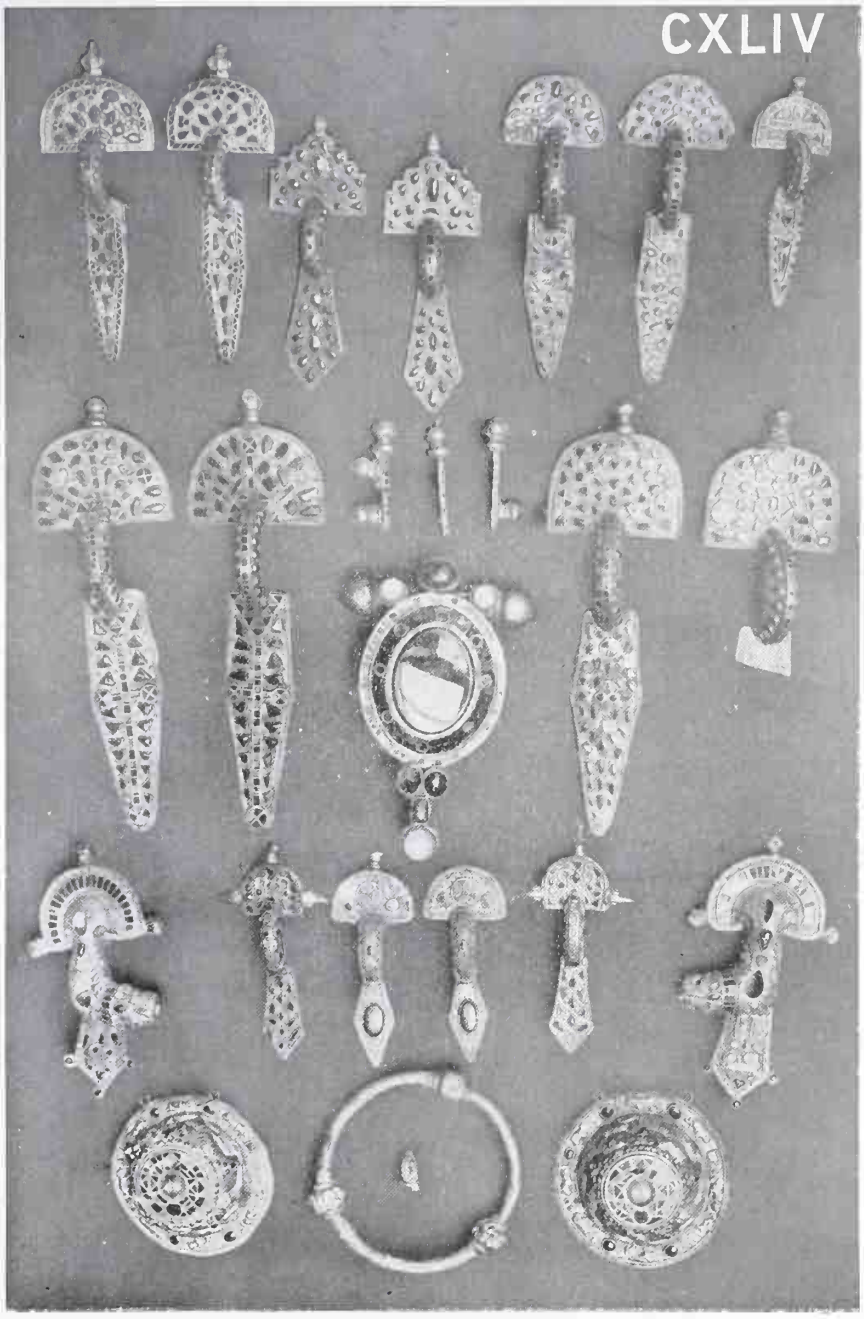
DECORATED QUOIT BROOCHES

No. 1 "measures $3\frac{1}{16}$ in. in diameter, and is of silver parcel gilt, with cast ornaments added in the form of birds. The plaque is ornamented in a technique that may be partly punched and partly incised work, but is more probably only the former." Found at Sarre, Kent.

Nos. 2 and 3, of silver, found at Alfriston, Sussex.
No. 2, $1\frac{5}{8}$ in. in diameter, "is of especial value, owing to the occurrence in its traced enrichment of a floral pattern that is, in Teutonic work, of extreme rarity."

Nos. 1, 2, and 3 enlarged by about one-half.

FROM "THE ARTS IN EARLY ENGLAND" (JOHN MURRAY)



COLLECTION OF BROOCHES

Discovered at Szilagy Somlyo, 1889. Consisting for the most part of very handsome silver-gilt or golden brooches set with garnets. The forms of the brooches, apart from their sumptuousness of enrichment, are of much interest. It must be noted that over and above the garnets, set flat or *en cabochon*, there are occasionally used as inlays coloured glass pastes, and in the case of one pair, enamel. There are also early forms of animal ornament. Slightly under one-quarter natural size.

FROM "THE ARTS IN EARLY ENGLAND" (JOHN MURRAY)

or Alamannic." It is curious that this Anglo-Saxon art exhibits many of the qualities and weaknesses which distinguish English artistic craftsmanship of to-day. Compared with Celtic art, it shows weaknesses in the mastery of the principles of design, more especially of those pertaining to line and form. On the other hand, it often shows great beauty of detail, while its technical excellence "confers on it an unquestioned patent of distinction."

In dealing with the immense wealth of material at his disposal, Professor Brown has adopted a duplicate arrangement, first giving a detailed description of the individual antiquities, grouped according to their classes, and then grouping them geographically according to the districts in which they were discovered. This portion of the work, which is well illustrated with maps, throws much valuable light on the early settlements of the Angles, Saxons, and Jutes, and their migrations into the interior of the country. To the general reader, however, this excursion into political history, though necessary to the scheme of the book, will prove less interesting than the earlier section, which is naturally by far the more lengthy. This opens with a chapter on Anglo-Saxon coinage, the artistry of which was of no mean order. The earlier pieces, known as "sceattas," display, according to competent authorities, a rich variety of design, such as few coinages of the world can show, and the design of later pieces, such as Offa's pennies, "have always been celebrated for their artistic excellence, which is far greater than that displayed by any other Western series for some centuries." A close connection between England and the Netherlands is revealed by the frequent discovery of the earlier pieces in both countries, but that the great majority of them were coined in England is shown by their inscriptions, and by the fact that while they have come to light in all parts of England, they are to be found in Holland only in the neighbourhood of the ancient trading towns. Arms, of course, naturally were an important feature of the Saxon equipment, but these, during the pagan period, lent themselves to decoration to a smaller extent than might have been imagined. The Saxons apparently had not then adopted either helmets or armour, only a small piece of iron chainwork and a single helmet having so far been discovered among early Saxon antiquities in England. Shields probably were in general use, but for the rank and file may have been made with perishable materials, which have wholly decayed away. In the cemeteries "the presence of the shield is only attested by the metal mounts, which have survived, while the wooden orb of the buckler has passed out of existence." Spears, it is conjectured, were more commonly used than swords: many types of both weapons have been recovered, as well as battle-axes, but traces of bows and arrows, though it was known they were in use, have been found only very rarely.

Among the most common objects found in tombs, as well as the most beautiful, is the brooch, or, as Professor Baldwin Brown prefers to call it, the fibula. The brooch came into use much earlier than either the clasp or buckle, but was only very partially superseded by the latter. It was fashioned in innumerable forms, some of which were highly elaborate, and showed remarkable skill on the part of the makers, who, apparently, had nearly as many technical devices at their command as the modern hand-worker. Their designs for ornamentation were largely "based on animal forms occurring in Roman art," which, "at first copied by the Germanic craftsman in more or less naturalistic fashion," gradually became conventionalised, until ultimately they were broken up into "congeries of curious shapes, the resemblance of which to parts of living creatures is hard to discern." This treatment, which resulted in the production of many beautiful and highly decorative patternings, is peculiarly Teutonic. Professor Brown describes and illustrates some hundreds of examples, and treats other classes of articles with the same exemplary thoroughness. These include such varied objects as buckles, clasps, pins, diadems: adjuncts of the costume and toilet, such as combs, shears, tweezers, and girdle hangers—an anticipation of the modern chatelaine, from which were suspended keys, spoons, crystal balls, workboxes, purses, and perhaps charms—necklaces and rings; bronze, glass, and pottery bowls and vases; and a number of minor articles, the purport of some of which can hardly be decided.

Though Professor Brown's is by no means the first work on the subject, it is the first which has attempted a systemized and exhaustive treatment of it, and must rank as the most thorough, painstaking, and comprehensive survey of Anglo-Saxon antiquities that has yet been given us. A monument of wide research and erudition, it appeals equally to readers interested in early art or history. In some minor details—notably in the overcrowding of the subjects illustrated in the plates and the author's occasional use of Latin terms when English ones might be advantageously substituted—it is susceptible to improvement, but despite these little blemishes, it will probably remain the best standard work on Saxon art and archæology for many years to come.

NOTES & QUERIES

[*The Editor invites the assistance of readers of* THE CONNOISSEUR *who may be able to impart the information required by Correspondents.*]

UNIDENTIFIED PAINTING (No. 207).

DEAR SIR,—I believe this work to be a genuine example by George Morland, but have some difficulty in proving, although I have known it for fifty years, and it was originally the property of a wine merchant, whose stores Morland doubtless passed when on his flights to the Isle of Wight. I have seen most of Morland's best works, but this picture has never been exhibited to my knowledge, though it was engraved by J. Grozer, under the title of *The Happy Cottagers*. I should be grateful to any reader who could tell me if they have ever seen or should happen to know where the original is (supposing that this should not prove to be the original). The size of the painting is about 2 ft. 1 in. by 1 ft. 8 in.

Yours faithfully, W. BURROUGH HILL.

UNIDENTIFIED PAINTING (No. 208).

DEAR SIR,—I send you a photograph of an old oil painting in my possession, and shall be glad if any of your readers can tell me the names of the painter and of the young nobleman it represents. The name of the subject is painted in small letters on the picture, but all that can now be seen are the

(207) UNIDENTIFIED PAINTING

words, "The Lord . . . ." The name, being on the darker paint, cannot be seen, but I think the first letter is "W." The canvas measures 30 in. by 25½ in.

Yours truly,

E. LIONEL REYNOLDS.

SIGNATURE ON UNIDENTIFIED PAINTING (No. 199).

DEAR SIR,—Would you be kind enough to give the enclosed signature, as it stands, an insertion in your CONNOISSEUR for March. The insertion of signature in the January number has been spoiled; the lines are not straight, and other parts badly haggled.

Yours very truly, JOHN MCHARRIE.

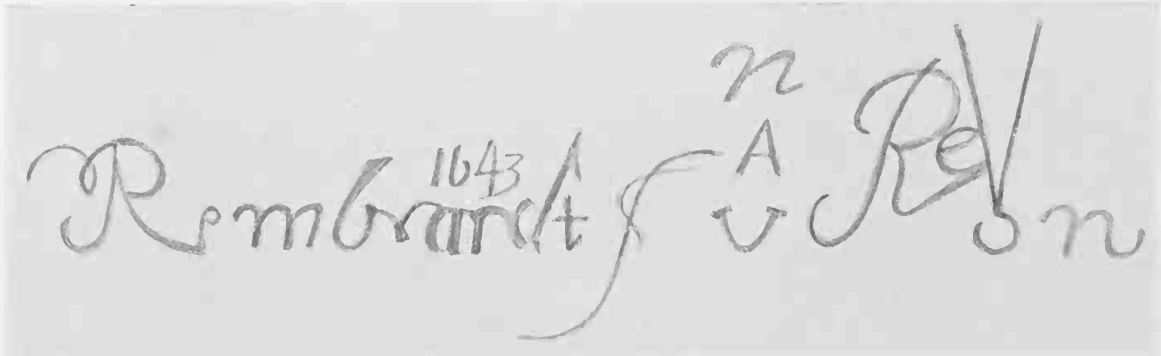
(208) UNIDENTIFIED PAINTING

UNIDENTIFIED PAINTINGS (NOS. 201 AND 202), JANUARY, 1916.

DEAR SIR,—Your correspondent, Arthur Johnson, has unidentified paintings (Nos. 201 and 202), and enquires for details of history. Albert Cuyp was born at Dort in 1606, and received all his instruction from his father, though his manner was quite different, being much neater. The father adhered to one or two species of animals, but to Albert animals, fruit, landscape, ships, etc., were all equally familiar. He excelled in everything he attempted, and painted every object in the same free and natural manner. He was best in winter pieces. His studies were entirely after nature, and most of his landscapes were sketched from scenery in or about Dort. He left a number of drawings and designs heightened with water-colours, which, together with his etchings, are much valued as curios. He died at Dort in 1667.

Trusting this information, which is from a *Dictionary of Painters*, will be of some help to enquirer.

I remain, yours truly, R. DAWSON.



SIGNATURE ON UNIDENTIFIED PAINTING, NO. 199

PORTRAIT OF A GIRL
BY ROSALBA CARRIERA
At the Louvre

[*Photo Mansell*

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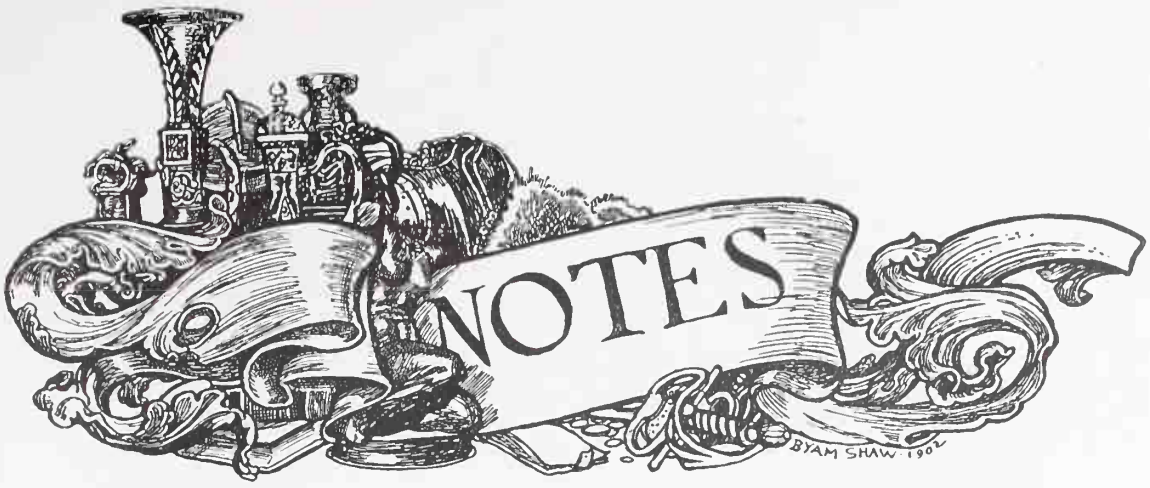
BLIC
B.



A Roman Candlestick

THE Roman candlestick illustrated was dug up near Cambridge a year or two ago. I have made enquiries at London (British Museum), Paris, Berlin, and Vienna, and in reply they all say that they have nothing like it in their collections. Perhaps one of your many readers can supply further information regarding it.

ROMAN CANDLESTICK, DUG UP NEAR CAMBRIDGE

Important Dickens and Handel MSS. at the British Museum

WHEN recording the result of the Red Cross sale held at Messrs. Christie, Manson and Woods' in April last, we referred to Lady Wernher's purchase of five pages of the original MS. of Dickens's *Pickwick Papers*, and mentioned the probability that her ladyship intended to present them to the nation. We now learn with great pleasure that this important relic is to be housed in the British Museum, which already possesses another page, describing the Bath footmen's "swarry." The new MS. consists of five pages from chapter 19 of the *Pickwick Papers*. The outside wrapper is endorsed, "Part of Mr. Charles Dickens's original manuscript of the *Pickwick Papers*," in the handwriting of the author's father. Presented to the Red Cross sale by Mrs. Frank Gielgud, this document was secured by Lady Wernher for £450.

The British Museum collection of Handel MSS. has been enriched by a series of scores, contained in thirty-seven volumes, which was formerly the property of the composer's friend, Bernard Granville. It includes a number of operas, oratorios, etc., some of them showing interesting variations from published editions, and there is also a cantata, composed at Rome during the early years of the eighteenth century, which appears to be unprinted.

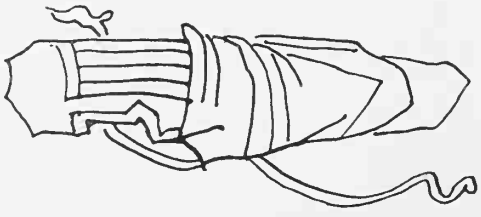
The Lady with a Lute

CONFUCIUS is said to have looked upon music "as an essential part of the government of the state, harmonising and softening relations between different ranks of society and causing them

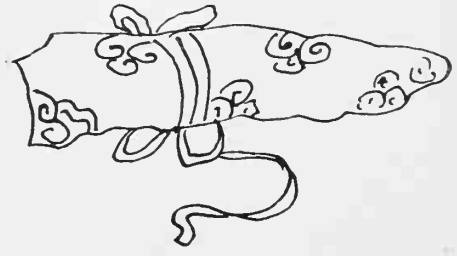
to move in accord." The gong and trumpet are chiefly used in the Chinese Army, and there are seventeen different kinds of drums, beginning with the large ones suspended in temples to assist worship. Gongs, clappers, cymbals, tambourines, and musical vases are sometimes found painted or enamelled on porcelain. The water vases or cups are filled more or less with water, and, when struck, emit different musical notes.

CHINESE ENAMELLED PLATE, WITH LADY PLAYING LUTE

Representations of lutes and other stringed instruments are rare; as they are played by thrumming with a plectrum or the fingers, they require more science than those of percussion. The *kim*, or scholar's lute, is the most elaborate, and the lady on the finely enamelled Chinese plate (illustrated) is playing on one. It is one of the oldest of all musical instruments, deriving its name from the word *kin*, "to prohibit," because it restrains and checks evil passions and corrects the human heart. According to Gulland, "It is a board about 4 feet in length and 18 inches wide, convex above and flat beneath, where two holes open into hollows. There are seven strings of silk, which pass over a bridge near the wide end through the board, and are tightened by nuts beneath; they are secured on two pegs at the smaller end." The invention of this instrument is ascribed to the emperor Shên Nung. The lute is used as an emblem of matrimony or harmony between friends, or in official life. It is sometimes shown encased in a brocade cover.



LUTE PARTLY UNWRAPPED



LUTE WRAPPED IN BROCADE COVER

TAKEN FROM "OLD CHINESE PORCELAIN"

Antique Crucifix

OLD crucifixes inlaid with mother-o'-pearl, such as the one illustrated, have been sought for by collectors of art objects in Italy for many years. They are supposed to be of Eastern workmanship, and to have been brought home by pilgrims from the Holy Land. The one illustrated, 15 inches in height, was acquired at Naples. The design, including the figure of Christ, is engraved or cut in the pearl, and filled in with black ink or pigment. The inscription, probably of metal, like the skull and cross-bones below, is missing. Down the right edge of the cross are etched on pearl the seamless coat, the dice, a chalice, and a pair of pliers; on the left, a man's hand, a hammer, and the head and shoulders of a Roman soldier. The base, upon which a kneeling monk is engraved on a medallion, is surrounded by a rich floral design. It is of wood, and was probably fashioned to hold a relic, perhaps an alleged portion of the true cross. There are zigzag marks on the side, suggestive of a secret opening or slide.

Some further Curious Discoveries

THE true antiquary always delights in preserving records of curious discoveries. The following *résumé* may be regarded as supplemental to such notices of a similar character as have appeared previously in these pages. Lack of space alone prevents us from including many other accounts of equal importance. One of the most romantic finds of the year was undoubtedly that which occurred at Oakley, Fifeshire, in 1911. It became necessary to remove a plank from the platform of the railway station which had been in position for about fifteen years, when a sword, two feet in length, with a short cross-bar for a hilt, was discovered in the wood. During the early part of 1912 the Great Barrow, on Mersea Island, was opened and found to contain a square box of lead, devoid of ornamentation. Inside the box was a fine example of a Roman globular glass vase, of irregular shape, the neck surrounded by a broad, flat lip, which held human remains. This remarkable group, which dates from the first century A.D., is now housed in the Castle Museum, Colchester. At the beginning of 1913 the same museum was enriched by a large Roman vase, found at Heybridge, and, in October of the same year, by a rare specimen of a cinerary urn of the late Bronze Age, which was brought to light at Mistley, near Manningtree. The urn is of a coarse, reddish-brown ware, with a broad overhanging rim, which has been decorated with an arrangement of vertical and horizontal lines, made by pressing a piece of twisted cord into the wet clay. When found, the urn was placed mouth-downwards over calcined remains. Fonts disappeared occasionally from the churches in which they were placed, either because they got into bad repair, or because a new piece was installed in their place. We ourselves assisted in the discovery of the middle section, or pillar, of a font ornamented with perpendicular arches, which lay with other lumps of stone in a yard not far removed from the church of St. James at Colchester. An early octagonal font was removed from the ruined church of St. John the Baptist at Stow, Lincolnshire, in 1779, but, after undergoing various degradations, was happily presented to the parish church at Barholme in 1912. Another early specimen was discovered in the garden of St. Andrew's parsonage at Norwich in 1913. Another Norfolk discovery of the same year took the form of a fine bronze hanging lamp of Roman manufacture, which was fashioned like a dolphin, with mouth open to receive the wick: this relic was found near Thetford. A curious instance of money associated with a burial occurred in St. Peter's Lane, Leicester, on October 16th, 1913, when a lidless coffin, containing human remains and a silver coin of Edward I., was dug up.

INLAID CRUCIFIX, FROM NAPLES

Glass Stoup

THIS elegant, clear glass stoup for holy water, well used, its bowl being encrusted with a sediment betraying the limestone qualities of the local source of supply, came from Naples, some twenty years ago. But the quality of the glass itself suggests Venice as the scene of its origin. With the exception of a single *red* thread running through the central twisted portion of the design, which looks like a glass cord, there is no colour about it. In the British Museum there are two specimens of old glass water stoups closely resembling

BURLINGAME PUBLIC LIB.

this one, the difference being in the coloured thread, which is *blue* in the national examples.

Our Plates

Louis Philibert Debucourt, besides being an artist of note, also allowed himself to take part with some vigour in the political upheavals which marked the close of the eighteenth century in French history. His loyalty to any party does not appear to have been marked by great depth of feeling, however, and the orthography of his name changed in accordance with his views. Thus, in the Royalist epoch he called himself De Bucourt, whilst under the Revolutionary government he became Debucourt. The pair of engravings from his hand which we present in this issue are beautiful examples, *La Main* especially possessing a remarkable depth and luminosity in the treatment. The *Portrait of a Girl*, by Rosalba Carriera, hangs in the Louvre, and is a charming work in pastel. The artist was a Venetian by birth, but visited Paris in 1720–21, where she was immediately taken up by the nobility. Another interesting portrait, that of *Madame de Pompadour*, by Latour, hangs at Versailles. Even here we are able to note some vestige of the cruel nature of the woman. The set and somewhat imperious expression may convey the impression, or it may be partly attributable to a psychological sensation which affected the artist's flattering brush.

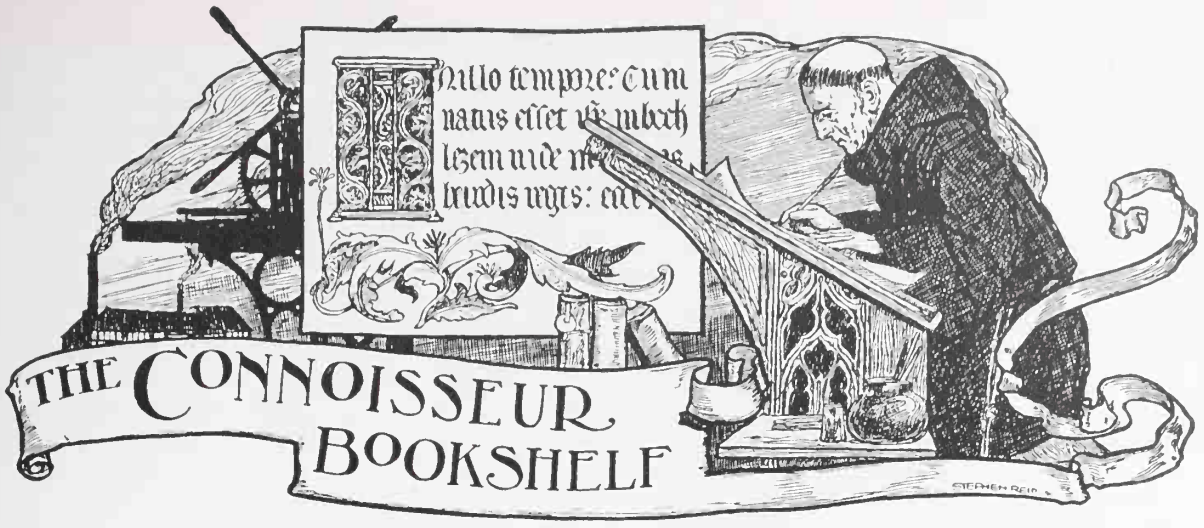
GLASS STOUP, FOR HOLY WATER

A "Dock Forgery" at the Birmingham Art Gallery

It is interesting to note that a forged "pilgrim's badge" has been presented to the Birmingham Art Gallery by Mr. William Pearce. It appears to be of the type sometimes designated "Dock Forgery," which made its appearance about half a century ago in the Shadwell district. According to some accounts, these objects were first made by a foreigner, who often managed to infuse a most remarkable archaic appearance into his designs. Fortunately for antiquarians, he does not appear to have possessed any great technical knowledge, since some of the "badges" bear representations of warriors in armour of a perfectly impossible nature. It is also said that the inscriptions occasionally include a date followed by the letters "B.C.". Some typical specimens of these peculiar pieces have been added to the London Museum, as being of interest in connection with the modern history of the metropolis. It may be said that the Dock Forgeries no longer occupy any position as deceptive pieces, their reputation being quite exploded, so far as collectors are concerned.

War Discoveries

The pursuit of a military career need not necessarily divorce an archæologist entirely from his science. Trench-digging, for instance, has proved to be the means of bringing to light relics whose very existence was unsuspected, and might have remained so, had it not been for the exigencies of war. The allied troops in the East sometimes make discoveries of great interest. It is common knowledge that Greek amphoræ have been dug up in Salonica, whilst the discovery of a mutilated statue of Eros at Palæopolis by French soldiers at Lemnos has been reported in the press. Hoards of coins have been found in France, and the enemy have taken advantage of one of their positions to remove the contents from Celtic graves to the Berlin Museum. These include some fine polished black pottery, iron spear-heads, bronze armlets, necklets, and other kinds of jewellery.



"A King's Favourite: Madame Du Barry and Her Times," by C. Saint-Andre, with an Introduction by Pierre de Nolhac. (Herbert Jenkins, Ltd. 12s. 6d. net)

ONE good thing that may be credited to the old monarchical régime in France is the creation of a national taste for art. The French in the mediæval ages were no better equipped in æsthetic matters than their neighbours; their leadership dates from the time when the French kings, assured of the control of their own dominions, had wealth and leisure to spend in making their courts the most magnificent in Europe. This premiership was attained by an outlay of treasure which almost impoverished the country, and gave rise to the smouldering discontent which burst into flame at the Revolution. It was a heavy price to pay for art, but it effectually secured it; for students must measure the æsthetic influence of the French monarchs not only by the colossal and splendid palaces they caused to be erected, the imposing pieces of sculpture put up in their honour, and the acres of canvas painted for their delectation, but also by the works of the myriads of accomplished craftsmen in all branches of industrial art with which they endowed France. As M. Claud Saint-Andre explains in his interesting life of Madame Du Barry: "A whole world of great artists came into being through the work distributed by the little hands of the queens, the royal mistresses, and the great ladies of Paris and Versailles; and behind the bright constellations of masters shone the more modest lights of numbers of craftsmen, children of that vital French spirit which needs no more than happy environment to call forth its genius. With architects, sculptors, and painters worked goldsmiths, jewellers, cabinet-makers, decorators, all who finished and perfected the dwelling of woman, the harmonious setting

MADAME DU BARRY BUST IN TERRA-COTTA BY J. J. CAFFIERI
FROM "A KING'S FAVOURITE" (HERBERT JENKINS, LTD.)

of her precious beauty." His descriptions of the apartments at Versailles of the last favourite of Louis XV., and of the villa which she erected on the little estate at Louveciennes which the king gave her, enforce this view; for Madame Du Barry possessed good taste, an unlimited command of money, and had at her beck and call all the best artists and craftsmen of her day. M. Saint-Andre gives her the credit of being able not only to design her own dresses, which were so successful that they set the fashions for Europe, but also of taking an active part in the design of some of her finest pieces of furniture—pieces which were so perfect in their way that even the least important of them would be considered a treasure suitable for inclusion in a great national collection. The author also credits her with literary tastes; but in this one fancies that he is building on less sure foundations. Did not her large library, which he mentions, largely consist of odd volumes and remainders, purchased without thought of their contents and set up in sumptuous bindings to complete the furnishing of her apartments? However this may be, one must feel grateful to M. Saint-Andre for giving us a new and more pleasing conception of the last of the uncrowned queens of France; one, moreover, that is based on original research, and, from its consistency to recorded facts, appears to approach very closely to the truth. Jeanne Bécu-Quantigny, l'Ange, Lange, or Vaubernier, for she had passed under all these names before her marriage with Guillaume Du Barry, was apparently not only a beautiful but a clever woman. "Her disposition was in no sense common, much less vulgar; though without pretensions to brilliance, she had more wit than people gave her credit for; besides, her kindliness no less than her simplicity might have been sufficient compensation." Her share in the intrigues which displaced Choiseul, the most capable minister of Louis XV., was undertaken more in self-defence than from ambition, and usually the assertion of her influence appears to have been limited to the causes of mercy and charity. Even Marie Antoinette, who, as wife of the heir-apparent to the throne, bitterly resented her presence at Court, appears to have recognised that the favourite had not abused her power, and, after the death of the king, permitted her to retain the riches with which he had endowed her.

Madame Du Barry's life after her retirement to her little paradise was one of pleasure and luxury, but also of refinement. She maintained a liberal and intelligent patronage of the arts, and the royal government did not disdain sometimes to avail itself of her influence with her friends, which was always placed freely at their disposal. When the great upheaval of the Revolution occurred, Madame Du Barry might have escaped unnoticed had she been willing to remain quiescent; but she regarded the royalist cause as her own, and sacrificed her vast wealth in a vain attempt to assist it. This ultimately brought her to the scaffold. It is urged as a reproach against her that, almost alone among the French women who were executed for their political actions, she met her death with ignoble terror, but this at least may be forgiven her. M. Saint-Andre has succeeded in producing a work marked by much original research, and interesting alike to the student of history or art, or those who read only for entertainment, while the introduction of M. Pierre de Nolhac is illuminative and conceived in excellent taste.

"The Kaiser's Garland," by Edmund G. Sullivan (Wm. Heinemann 6s. net)

THE issue of Mr. Edmund J. Sullivan's series of powerful cartoons in book-form invites comparison with the work of the equally celebrated Dutch cartoonist, Louis Raemaekers. This comparison is the more interesting as the methods of the two men are so entirely dissimilar. Raemaekers is a frank realist. Many of his cartoons are statements of actual fact, only slightly tinged with caricature, and he thus may be bracketed with artists who, like Hogarth or Keene, illustrated the life and thought of their own age by representing either typical scenes in it or typical figures only slightly disguised for the purposes of allegory. They thus may be regarded as historians emphasising their view of life by keenly ironic touches.

Mr. Sullivan does not come within this category. His view of life is more philosophical; he applies himself more to the suggestion of the underlying causes which influence the actions of the characters he depicts than to the representation of those actions. Hence his art belongs to the domain of allegory—he is more akin to Dürer than to Hogarth. There is, indeed, a distinct flavour of Dürer about his work, shown more especially in plates such as *The Writing on the Wall*, *Imperialissimus*, and *The Return of the Conqueror*, the latter being reminiscent of *The Knight and Death*; but this likeness is probably to be as much attributed to a similarity of outlook as to any direct inspiration drawn by the living artist from the dead German master. Few draughtsmen are able to put so much power into their work as Mr. Sullivan, but he is rather inclined to overload it with literary significance, and impress it with a greater weight of allegory than it is able to bear. Thus while many of his cartoons are readily intelligible, others require interpreting before they are perfectly understood. Another handicap he has given his work is his selection of a winged boy to typify his conception of Belgium. This figure is so associated with the personification of Love that it affects one with a certain sense of incongruity. The mock heroic sufferings of Love have been so often pictured and described by illustrators and writers of erotic verse that the real sufferings of Belgium fail to impress one with a sufficient sense of actuality when presented in this form. Besides which the capacity for suffering and endurance of youth is limited, so that the idea of the heroic endurance of Belgium becomes less poignant when the nation is personified by this childish figure. In spite of these faults, Mr. Sullivan's series of cartoons form a work of a singularly elevated character, powerful in their conception, draughtsmanship, and suggestion of colour, and are certainly numbered among the limited number of works of their kind which will be preserved after the war is over for the sake of their art.

"Collecting Old Miniatures" and "Collecting Old Glass," by Sir James H. Yoxall, M.P. "The Collector's Pocket Series." (William Heinemann. 2s. 6d. each net)

MADAME DU BARRY FROM A PAINTING BY GAUTHIER-DAGOTY
FROM "A KING'S FAVOURITE" (HERBERT JENKINS, LTD.)

INCLUDING his two latest handbooks, Sir James Yoxall must have written on nearly every sphere of art collecting. Though such a wide range of activity is to be commended, it would not seem to imply a profound study of the individual subjects treated, so that one is not surprised to find that these two little volumes are somewhat superficial. That on *Old Miniatures* is the more interesting as describing the author's own purchases—generally at very low prices—from pawnbrokers' and small jewellers' shops, minor auction-rooms, and costermongers' barrows. All the illustrations, which are generally small in size and indifferent in quality, are taken from examples in Sir James's own collection. Unfortunately, though he gives attributions to all of them, there are only a few instances in which the author appears able to declare definitely that the works are originals by the artists whom he names, and even these few do not all appear above suspicion. Thus, concerning a miniature of an unknown gentleman, he tells us: "The initials and date—'A. G., 1798'—written near the border, are the only trace of any identity left. Turning up the records, I find that 'A. G.' must have stood for a certain Andrea Grazlia (? Graglia), who exhibited portrait miniatures at the Royal Academy between 1776 and 1792." Why the "must"? The initials could equally well stand for Alessandro Graglia, who flourished about the same period, or even for some unknown contemporary painter whose name does not happen to be in "the records." Sir James's identification of the names of sitters may also be questioned. Judging from the illustration, the so-called portrait of *Lady Skipwith* appears less like that lady as presented by Sir Joshua Reynolds than it is to George Engleheart's miniature of *Miss Mary Berry* in the Pierpont Morgan collection, the latter resemblance extending not only to the features of the sitter, but also to the pose, treatment, and composition of the subject. One would think that a portrait which Sir James identifies as Mrs. Siddons at the age of nineteen—that is in 1774—should be dated thirty or forty years later to correspond to the style in which the sitter's hair is dressed; but in discussing these points of identification it is advisable to see the originals, for reproductions in half-tone are sometimes misleading. It is a pity, however, that Sir James did not warn his readers that the identification of portraits, unless of well-known celebrities, is a by no means easy matter. A quick eye, good memory, and a large library are essential to success, and the outlay of money and time necessary to secure and study the latter should be added on to the cost of the miniatures acquired. Sir James, too, hardly deals fully enough with the subject of copies. Apparently he has not devoted much attention to it, or else he would hardly say that a modern reproduction on celluloid, only partially hand-painted, of the well-known picture of *Lady Hamilton at the Spinning-Wheel*, "purports to be a Romney miniature of Lady Hamilton." The fraudulent artist, if he had studied the matter at all, would know that Romney never painted miniatures, and consequently the best he could hope for was that his production should be mistaken not for an original, but for a contemporary copy. During the eighteenth and early nineteenth centuries many highly distinguished miniature artists, in their *metier*, earned large sums for miniatures copied from larger pictures. Henry Bone, for instance, received 2,200 guineas for a large enamel of Titian's *Bacchus and Ariadne*, probably as much as the original would have brought at that time. Eighteenth-century portrait painters favoured the practice, which seems to have practically lapsed at the end of the Lawrence period. He kept George Raphael Ward almost entirely employed in making miniature copies of his pictures, and on his death Ward was obliged, through lack of work, to adopt

engraving for a profession. Many of these copies are fluently and skilfully painted, and so can easily be mistaken by the uninitiated for originals. Sir James lays great stress on an examination of the fineness of the stippling in a miniature as a means of appraising its genuineness; but fine stippling is comparatively easy to reproduce if sufficient time and care be taken. The attention of the collector should thus be almost exclusively turned to the quality of the draughtsmanship and brushwork. A good artist will put meaning and form into every stroke, however minute, a point in which the copyist generally fails. It should also be remembered that old miniatures, undistinguished by fine workmanship or beauty, or interest of subject, are practically worthless, and can be readily picked up for a merely nominal price.

The volume on Old Glass, though not so interesting, is the more useful, as the author has selected more characteristic types for his illustrations, and the latter, though small, are well and clearly executed. Sir James has succeeded in compressing a great deal of handy information into a small space, and the volume is well arranged and clearly expressed.

"Amentet: an Account of the Gods, Amulets, and Scarabs of the Ancient Egyptians," by Alfred E. Knight. (Longmans, Green & Co. and Spink & Son, Ltd. 12s. 6d. net. Large paper, 21s. net)

THE collector of ancient Egyptian amulets is placed in a most favourable position for the acquisition of knowledge, for these pieces are fashioned not only in the form of gods, or holy symbols, but also to resemble animals and articles of ceremonial and domestic importance. Thus he combines the study of the amulets themselves with that of religious and secular life in ancient Kamt. The custom of wearing talismans and amulets extends back into remote times, but whereas the former was accounted an active principle, the latter was held more or less as a defensive method by which evil might be warded from the wearer. Thus, when arrayed in a complete set of amulets, each hanging in their appointed manner and place, a believer might account himself almost, if not entirely, invulnerable from the assaults of man or devil. Speaking generally, amulets may be divided into five classes—(1) of Similars, for instance, a model of part of the human body which it would influence; (2) of Powers, for conferring powers and capacities, especially with regard to the dead; (3) of Property, derived from funeral offerings; (4) of Protection; and (5) figures of gods. As may be imagined, these classes include a very great number of forms, all of which possess their own special significance. One of the most familiar is undoubtedly the ankh, or symbol of "life," which is also known as the "crux ansata." The origin of this amulet, resembling, as it does, a cross with a loop above, is by no means certain, but Mr. Knight has formulated an interesting theory to the effect that "it is a composite symbol, a blending of the egg—the very ancient and natural sign of 'being'—and of the tau, . . . which is generally regarded as a symbol of 'life and salvation.'" Probably the commonest Egyptian amulet is the Utchats, or Uzats, representing the eyes of Horus, or Ra, and sometimes Thoth, which assured the protection of the sun and moon, and were also worn as a preventive against the "evil eye." They are found in numerous forms, and small specimens are easy to obtain. Mr. Knight says that "they are, next to the Ushabti, the commonest of all the amulets." He also deals briefly with the latter, which, as readers will remember, formed the subject of an illustrated article in our issue for September, 1915. A considerable section of Mr. Knight's book is devoted to scarabs, which, as all the world knows, were emblematical of the resurrection. These sacred beetles are divided into four classes—Funerary, Talismanic, Official, and Historical—and the work under consideration gives a lengthy and up-to-date list of rulers whose names appear in connection with them.

What will prove to be one of the most valuable features of *Amentet* is probably the remarks upon the preservation of Egyptian antiquities. For instance, when treating of glazed figures, the colours of which have decomposed and changed, our author states that "coating with a solution of paraffin wax, after warming the figure, will sometimes restore the colour. In cases where the glaze is 'sweating salt'—a common fault with figures of a certain period—persistent soaking in cold or tepid water will neutralise the mischief." The writer of this notice has in his collection a small green-glazed figure of a lioness, which periodically "grows" a coat of silvery spines, causing it to present a curious appearance.

We have not space to deal at greater length with Mr. Knight's *Amentet*, which, it may be observed in passing, was the name of the Egyptian "Other World," but we can commend it as a valuable contribution to the study of the magic of the Nile land, and shall be surprised if we do not see its purple covers upon the shelves of collectors who are interested in amulets and all appertaining to them.

"Cornwall," painted by G. F. Nicholls, described by G. E. Mitton. (Adam and Charles Black, Ltd. 7s. 6d. net)

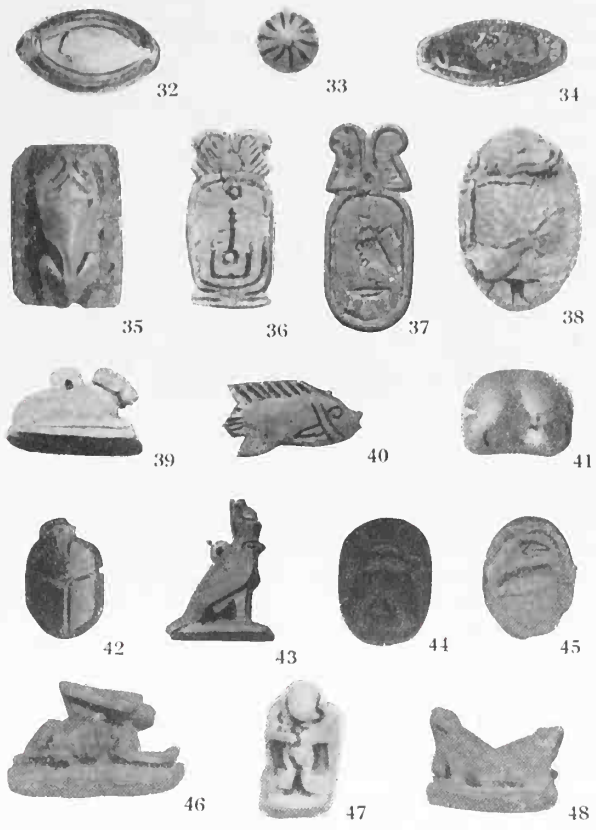
CORNWALL at the present moment is as removed from the clash of arms as any portion of Great Britain. Perhaps it is this fact which has induced Mr. G. F. Nicholls to dwell wholly on its peaceful aspect in his drawings illustrating the scenery of the county. Every view he gives us is of calm seas and of landscapes which, though not always sunny, are never thrilled with the touch of tempest, or even of boisterous breeze. This aspect of the western land is not only pleasant, but is undoubtedly the most familiar to the orthodox visitor, for Cornish gales and tempests generally limit their appearance to the season when he is absent. Mr. Nicholls gives his score of views of grey fishing villages, grass and gorse covered cliff-tops backed by blue seas, and other characteristic Cornish scenes, in atmospheric and harmonious colour—a little wanting in strength, perhaps, but always restful and agreeable. His literary collaborator, Mr. G. E. Mitton, describes Cornish scenery, and retells Cornish legends with a lively and picturesque pen. Of

CUPID'S FORGE

FROM THE PAINTING BY COLLIER SMITHERS

By permission of the Artist

the Arthurian legend he writes with discretion and knowledge, localising the various scenes in the king's life which old and modern writers and local traditions have placed in Cornwall. One cannot hold with him, however, that King Arthur's original castle at Tintagel—supposing, indeed, that he ever lived there—"was much the same (as the present one), only with heavy round arches." Massive stone structures, like this mediæval pile, were only introduced after the Norman Conquest—the earlier type of fortification consisted of earthworks surmounted by palisades, and it is probable that Arthur's original seat was protected only by some such defence. Mr. Mitton should have given some data for his confident assertion regarding the site of the Norman castle at Launceston, that "there was most certainly a Saxon castle here before it," for Mr. E. S. Armitage has recently pointed out that the land for the site was obtained from the church, which "is a proof that the castle was new, for it was not the custom of the Saxon prelates thus to fortify themselves." In his description of scenery the author is always happy, giving a vivid idea of the natural beauties without any tendency to exaggeration.



EGYPTIAN INSCRIBED AMULETS
FROM "AMENTET" (LONGMANS AND SPINK AND SON)

"Archaic Sculpturings: Notes on Art, Philosophy, and Religion in Britain, 2000 B.C. to 900 A.D.," by Ludovic Maclellan Mann. (William Hodge & Co. 2s. 6d. net)

IT is desirable for an author of archæological leanings to possess imagination, but not in too large a quantity. Some prefer to offer up merely the dry bones of the science, whilst others are prone to such wealth of embellishment that it is doubtful whether a revivified ancient would recognise some of his most homely familiars. The paucity of definite knowledge about the philosophies of Early Britain might be thought to warrant the pursuit of some high flights of fancy, but in this respect Mr. L. Maclellan Mann has exercised considerable moderation, and all his theories are at least plausible, that is to say when there are no means of confirming them. One of his chief arguments goes to substantiate the important fact that the character of the mysterious "cup and ring" carvings was actuated by a dominant religious intention, whilst their seemingly casual arrangement was—like many larger works—governed in reality by careful calculation. Turning from these to a remarkable relic of the Bronze Age, we have a lignite disc or plaque which was found at Portpatrick. On one of the faces appears a rectangular figure divided into seven sections, each containing what would appear to be glyphs. No theory has yet been formulated to elucidate the matter, but at first sight the student of Egyptian or Babylonian antiquities cannot fail to remark a strange familiarity in the hastily executed markings. To those who are interested in this and other enigmatical productions of the ancient British sculptors, we should recommend a perusal of Mr. Mann's erudite book.

"The Frescoes in the Sistine Chapel," by E. March Phillipps (John Murray 1s. net)

A REPRINT of *The Frescoes in the Sistine Chapel*, by Mr. E. March Phillipps, is the second book dealing with art included in Mr. John Murray's 1s. library, its predecessor being *The Painters of Florence*, by Miss Julia Cartwright (Mrs. Ady). All the illustrations given in the last edition are included, the type used is bold and clear, and altogether the volume is to be commended as a handy and well-mounted as well as an inexpensive presentation of a standard work.

"Who's Who in Philately," edited by Alfred H. Harris. ("Philatelic Circular," Balham. 2s. 6d. net)

THIS volume marks the second year of *Who's Who in Philately*, a concise and useful handbook for stamp-collectors. Names known in connection with the pursuit are arranged in alphabetical order, and each heads a list of biographical details. The volume is neatly though plainly produced, and is, moreover of a handy size, which will doubtless prove to be a point in its favour.

THOUGH Sir Thomas Lawrence died unmarried, and his morals were never seriously questioned, he was fated to indulge in numerous more or less serious flirtations with members of the opposite sex. One of the most lasting of these platonic intimacies was that with Mrs. Wolff, the wife of the Danish consul. He maintained a correspondence with this lady and painted several portraits of her, the most important of which has been made widely known by the fine engraving by Cousins. It was not known that he had also painted the husband. On December 17th, however, at Messrs. Christie's, a portrait of *Mr. George Wolff*, in brown coat, with white vest and stock, 29½ in. by 24½ in., made its appearance among the miscellaneous properties, and realised £99 17s. Another picture at the same sale possessing sentimental associations with its painter was that of *Charles Frederick Abel*, by Gainsborough. It may be remembered that Gainsborough was so enraptured with Abel's performance on the viol-de-gamba—the musician's special instrument—that he insisted upon buying it, and was disappointed that he could not attain similar results with it. The canvas, which was included in a small collection of musical portraits sold by order of the executors of the late Dr. W. H. Cummings, measured 49 in. by 39 in., and showed Abel in a plum-coloured coat, lined with blue, and a gold-embroidered vest, seated at a table, while between his knees was a viol-de-gamba, not improbably the actual instrument bought by the artist, for it is unlikely that the musician would trouble to bring his own to the sittings. The picture, which is mentioned in Sir Walter Armstrong's *Life of Gainsborough*, brought £399. Other English works included *Portrait of a Boy*, in red dress, seated in a landscape, 29½ in. by 24½ in., by Sir M. A. Shee, £78 15s.; a set of four hunting subjects, on panel, 6 in. by 8½ in. each, by Sartorius, £105; *The Rat-Trap*, on panel, 29½ in. by 24½ in., by F. Wheatley, R.A., £99 15s.; and a *Portrait of John Sheldon*, with inscription and date 1672, 26 in. by 21½ in., artist unknown, £42. Among foreign works the best prices were realised by *A Family Group* of a gentleman with his wife and four children in a garden, 49 in. by 66½ in., £273; a portrait of *An Old Lady*, in fur cape and black hood, seated by a table, 44½ in. by 36 in., school of Rembrandt, £294; *A Farmstead*, with peasant women milking, on panel, 18½ in. by 24½ in., by Potter. £84; and *A Frozen River Scene*, with figures: moonlight, by A. van der Neer, on panel, 14½ in. by 19 in., £37 16s.

Pictures and Drawings

On December 10th, at Messrs. Knight, Frank and Rutley's, a picture of *Sheep in Landscape*, by E. Verboeckhoven, 52 in. by 39½ in., was knocked down for £175. The same firm offered a number of interesting lots at their sale of January 14th. The late Sir W. Q. Orchardson's well-known painting, *Four Generations: Windsor Castle*, 1899, realised £241 10s. It measures 29 in. by 40 in., and was exhibited by command of T.M. King George V. and Queen Mary at Buckingham Palace, and at Marlborough House by Queen Alexandra, 1913. *The Ionian Dance*, by Sir E. J. Poynter, P.R.A., 15 in. by 20 in., which was exhibited at the Royal Academy, 1895, fetched £252; *Summer Waters*, by J. W. North, A.R.A., 52 in. by 74 in., exhibited at the Royal Academy, 1894, and Corporation Gallery, Manchester, 1895, £115 10s.; and *Good Friends*, by Marcus Stone, R.A., 23½ in. by 17½ in., £151 4s. Other prices were:—*The King of the Causeway*, by Briton Rivière, R.A., 29 in. by 23 in., exhibited at the Royal Academy, 1905, £84; *Wandering Thoughts*, by G. H. Boughton, 23 in. by 15 in., exhibited at the Royal Academy, 1865, £39 9s.; *Shady Pastures: Noon*, by Mark Fisher, A.R.A., 27½ in. by 38½ in., £78 15s.; *A Breakdown on the Road*, by C. Schloesser, 24 in. by 46 in., exhibited at the Grosvenor Gallery, 1878, £39; and *Hopes and Fears*, by S. E. Waller, R.I., 36 in. by 28 in., £26.

On January 28th Messrs. Christie, Manson and Woods sold paintings from various properties. The picture of *Lewis Waller, in the character of "M. Beaucaire,"* by the Hon. John Collier, 1903, 93 in. by 53 in., exhibited at the Royal Academy, 1903, and engraved in colour by W. Macbeth-Raeburn, realised £73 10s. It formerly belonged to the sitter. Amongst a miscellaneous series a drawing of *A View of Plymouth from the Citadel*, by W. Callow, 1863, 21½ in. by 29½ in., brought £26 5s.; whilst of the paintings, a *Portrait of Rembrandt*, of the Rembrandt school, 23¼ in. by 18¼ in., after a spirited competition, fetched £378, some of the company present

ascribing it to the hand of the master himself; *A Distant Hailstorm coming on, and the march of soldiers with their baggage*, by P. J. de Loutherbourg, R.A., 1799, 41 in. by 63 in., exhibited at the Royal Academy in the same year, £47 5s.; *Breaking Cover*, by R. B. Davis, 28½ in. by 38½ in., £42; *Venus and Cupid*, by W. Etty, R.A., on panel, 11 in. by 18½ in., £24 3s.; *A Landscape*, by A. Cuyp, on panel, 13¾ in. by 17¼ in., £57 15s.; and *An Interior, with peasants merrymaking*, by J. M. Molenaer, on panel, 24¼ in. by 29 in., £44 2s. Some pictures from the collection of Sir George Harvey, P.R.S.A., which were sold by order of the trustees of his daughter, the late Miss E. Harvey, then came under the hammer. *A River Scene*, by J. van Goyen, signed and dated 1651, on panel, 15 in. by 19½ in., realised £336; two wings of a triptych, *The Nativity* and *The Adoration of the Magi*, school of Jerom Bosch, on panel, 45 in. by 20 in., each £252; *The Meet of a Hawking Party*, by P. Wouvermans, on panel, 21 in. by 29½ in., £50 8s.; *The Corn Doctor*, by A. Brauwer, on panel, 10¾ in. by 8½ in., £44 2s.; and *A Hilly Landscape*, by N. Berchem, 16 in. by 22 in., £29 8s. These were succeeded by four portraits, sold by order of the executors of the late Miss Catherine Gordon, from the brush of David Martin. This artist is now best remembered as forming a connecting link between two greater painters. He was a pupil of Allan Ramsay, and for a short period permitted Raeburn the run of his own studio, but becoming jealous of his protégé, he banished him under the pretext that the young artist was copying his pictures. His *Portrait of Archibald Keir, Esq.*, wearing a medal presented to him by the Great Mogul, signed and dated 1765, 29¼ in. by 24¼ in., brought £90 6s.; that of *A Lady of the Keir Family*, 29¼ in. by 24¼ in., £168; another of a lady of the same family, 29¼ in. by 24¼ in., £94; and a *Portrait of a Gentleman of the Keir Family*, 29¼ in. by 24¼ in., £68 5s.

Engravings and Etchings

A SERIES of engravings and etchings from various properties came under the hammer at Messrs. Christie, Manson & Woods' on December 21st. The sale opened with *Rosina*, by C. Knight, after T. Stothard, printed in colours, which realised £21; and *Bacchus Reposing* and *Bacchus Triumphant*, a pair, by M. Bovi and I. A. Minasi, after Lady Diana Beauclerk, also in colours, £27 6s. Shortly afterwards, *Mrs. Siddons* and *Miss Farren*, by P. W. Tomkins and J. Collyer, in colours, brought £99 15s.; *Lady Elizabeth Foster*, by C. Watson, after J. Downman, in colours, £39 18s.; *Master Bunbury*, by F. Howard, after Sir J. Reynolds, first state, £99 15s.; and *Infancy* and *Fidelity*, a pair, by C. White, after R. Cosway and D. Gardner, in colours, £54 12s.

Modern etchings were well represented. *The North Porch, Harfleur* (R. 360), by D. Y. Cameron, fetched £52 10s.; and *1807* (Friedland), by J. Jacquet, after J. L. E. Meissonier, remarque proof, signed by the painter and engraver, £22 1s. By Axel Haig, *The Morning of the Festival*, £24 3s.; *A Quiet Hour*, £30 9s.; and *Mont St. Michel*, £36 15s. By Muirhead Bone, *Distant Oxford* (D. 195), £30 9s.; *The Masts, Lincoln* (D. 183), £31 10s.; *Chiswick Mall*, £29 8s.; *Moore's Yard, Cambridge* (D. 136), £27 6s.; *The Haystack* (D. 157), before the man standing in the dark shadow, £23 2s.; *Stirling Castle*, No. 2, £29 8s.; *The Fosse, Lincoln* (D. 184), £33 12s.; *Leeds* (D. 181), £27 6s.; *Liberty's Clock*, £65 2s.; and *Demolition of St. James's Hall—the Exterior* (D. 207), £48 6s. The three last-mentioned etchings were framed.

Silver

OLD English silver from various sources was the feature of Messrs. Christie's sale on December 14th. From the collection of the late Mrs. F. G. Saunders two Commonwealth silver-gilt seal-top spoons, by Stephen Venables, one of the date 1650, realised £17 10s.; a Charles II. seal-top spoon, engraved with initials A.R.K., 1661, maker's mark F.P., with mullet below, £7; and a set of four table-candlesticks, cluster column stems, with foliage capitals, on square step plinths with gadrooned borders, 12¼ in. high, 1757, £30. These three lots were sold "all at." A Queen Anne oval tobacco-box, with moulded borders, the base engraved with a coat of arms and "Franciscus Wight, Obit Feb: 15, 1720, Anno Ætatis 60"; to the lid applied a portrait bust in profile of Charles I., surrounded by inscription, "The Glorious Martyr, Rebello did destroy, They, God, who was Their aim, could not añoy. Carolus Primus Rex. Martyrio. Coronatus Jañ: 30, 1648," by Edward Cornock, 1713, weight 4 oz., was knocked down for 190s. per oz. This interesting piece came from the collection of the late J. C. Lowry. The following lots were from various properties:—An oval pierced and engraved mustard-pot, with blue glass liner, 1787, weight 3 oz. 3 dwt., brought 48s. per oz.; a cream-jug formed as a cow with a fly on her back, 1764, weight 4 oz. 1 dwt., 90s. per oz.; an Irish potato-ring, pierced with trellis-work, and embossed and chased with festoons of flowers, fruit, birds, and a squirrel, 4 in. high, 8 in. diameter, by William Hughes, Dublin, 1772, weight 12 oz. 7 dwt., 210s. per oz.; a James I. Maidenhead spoon, 1605, maker's mark a crescent and T., £13 10s. "all at"; a Charles I. slip-top spoon, 1637, maker's mark R.C., with a cinquefoil and pellets, £8 10s. "all at"; and a Danish peg-tankard with cylindrical barrel, engraved with formal flowers and scrollwork, the lower part and cover repoussé and chased with masks, amorini, and fruit, the cover engraved with two coats of arms, an inscription and date 1672 (gross weight 27 oz. 5 dwt.), £18 18s. "all at."

Pottery and Porcelain

A NUMBER of Dresden porcelain snuff-boxes came under the hammer at Messrs. Christie's on December 20th. A small oblong box, painted inside and out with children in landscape on white ground, and mounted with gold borders, fetched £25 4s.; an oblong box, painted with nymphs and cupids in pale pink scroll borders, Venus and cupid inside the lid, mounted with silver-gilt borders, £30 9s.; an oblong box, painted with lovers in green tinted with other colours, and with a garden scene and figures in colours inside the lid, mounted with gold

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borders, £27 6s.; and an octagonal box, painted with views of châteaux, landscapes, and figures, and with the Saxon-Polish arms on the lid, £27 6s.

On December 22nd a collection of porcelain from various properties was put up for auction at Christie's. A Staffordshire toby filpot jug, by Ralph Wood, 10 in. high, sold for £42; part of a Nantgarw dessert service, painted with detached roses and rosebuds, comprising four square-shaped dishes, three oval dishes, and eleven plates, impressed mark, £54 12s.; a pair of Bow candlesticks, formed as figures of lovers at a fountain, with bouquet of flowers at back, pink, blue, and white scroll plinth, 9 in. high, £25 4s.; an Hispano-Mauro (Manises) large gobular jar and cover, decorated with lions introduced amongst formal flowers and foliage, in copper lustre, 24 in. high, £15 15s.; and an old Worcester jug, painted with exotic birds and insects, in scroll panels with gilt borders on dark blue scale-pattern ground, 9 in. high, £94 10s.

Furniture and Tapestry

Messrs. Knight, Frank & Rutley dispersed the property of a "lady of title" at their galleries (20, Hanover Square) on December 10th. Two pieces of tapestry were worthy of notice. The first, an antique Flemish panel woven with a village scene in the Teniers style, 11 ft. high, 14 ft. 7 in. wide, realised £656 5s.; whilst the second, a seventeenth-century Flemish panel depicting a harvesting scene, 8 ft. high, 11 ft. wide, was knocked down for £105. Amongst the furniture, a Louis XVI. tall kingwood secretaire, elaborately inlaid with design of a writing-table, etc., in coloured wood, ormolu mounts, sold for £255. At the same rooms on January 14th, a William and Mary walnut and marqueterie cabinet, fitted with thirteen drawers and small cupboard enclosed by folding doors, inlaid on both sides with vases of flowers, standing on a chest of two short and three long drawers, brass handles and escutcheons, 4 ft. 2 in. wide, 7 ft. high, brought £26 15s. 6d.

Medals

An interesting collection of war medals and decorations came under the hammer at Messrs. Glendining & Co.'s sale on December 16th and 17th. A group of medals which were awarded to a Colour-Sergeant of the King's Royal Rifles, realised £40. The group included the Albert medal, second class (presented in the name of Her Majesty in recognition of the recipient's gallantry in saving life from the launch of H.M.S. *Immortalité* on the occasion of the loss of the s.s. *Utopia*, March 17th, 1891); Boer war medal, 7 bars (Cape Colony, Talana, Defence of Ladysmith, Orange Free State, Laing's Nek, Belfast, South Africa, 1901); Long Service Medal, Edward VII.; Italian medal, "Al Valore di Marina"; and silver medal of the Royal Humane Society. Noteworthy amongst a somewhat lengthy series of Waterloo medals were the following:—Awarded to Lieut. —— (3rd Line Batt. K.G.L.), £12 10s.; awarded to Lieut. —— (2nd Batt. 95th Regt. Foot), who was severely wounded in the battle, £17; awarded to Ensign —— (3rd Batt. 14th Regt. Foot), who was present at the battle with non-commissioned rank, but received a commission for services there on June 27th, 1815, £14. All the above were in fine condition. Egypt, one bar, awarded to a Lieut. 54th Foot, realised £10 10s. It was in mint condition, and was catalogued as being rare to this regiment. Some other interesting lots were:—10 bars: Busaco, Albuhera, Ciudad Rodrigo, Badajoz, Vittoria, Pyrenees, Nivelle, Nive, Orthes, Toulouse (Sergt., 47th Foot, and Quartermaster), fine, fetched £12 10s.; 11 bars: Corunna, Martinique, Albuhera, Badajoz, Salamanca, Vittoria, Pyrenees, St. Sebastian, Nivelle, Orthes, Toulouse (Private, 23rd Foot), very fine and rare, £21; and 12 bars: Corunna, Busaco, Fuentes d'Onor, Ciudad Rodrigo, Badajoz, Salamanca, Vittoria, Pyrenees, Nivelle, Nive, Orthes, Toulouse (Corpl., 52nd Foot), very fine and rare, £31.

Objets d'Art, etc.

Amongst the objets d'art sold by Messrs. Christie, Manson & Woods on December 20th, an enamel portrait of the Duchesse de la Valliére, of the school of Petitot, fetched £22 1s.; a miniature of Napoleon, by Isabey, 1813, £21; and an old English oval gold snuff-box, enamelled blue, in pale blue borders, the lid set with a miniature of a lady, London hall-mark, 1794, £20 9s. 6d.

An auction sale on behalf of the Red Cross was held at the Croydon Public Hall during January. Queen Alexandra's trousseau handkerchief, which was embroidered by Danish ladies, was put up by the Mayor of Croydon on the 25th, and was knocked down for £55 at the bid of Mr. H. Berney, who presented his acquisition to Mrs. Ian Malcolm in recognition of her services as chairman. Later, a pen-and-ink sketch of the Princess Royal as an infant, by the late Queen Victoria, realised £10. On January 26th the Countess of Gosford offered a gilt model of a Belgian Hotel de Ville, which had been bought in Brussels a quarter of a century ago. The highest bid for it was one of £10, whereupon it was again put up, and realised a further £6. A chest of seventeenth-century design, about 4 ft. in length, brought £22. It had been carved by Mr. R. F. Colam, K.C., the Recorder of Croydon, from home-grown cedar-wood.

Two interesting items were included in a sale at the Anderson Galleries, New York, on January 12th. One was a four-page letter written to T. L. Peacock by Shelley, dated from Ravenna, in August, 1821, and referring to a visit which he had paid to Byron. It realised £297. The other item was a letter written to Benjamin Motte by Swift, dated from Dublin, November to January, 1732-33, which fetched £75.

On January 27th Messrs. Christie, Manson & Woods disposed of the collection of theatrical relics formed by the late Mr. Lewis Waller. A scarf-pin, with "E" in rubies, and the figure 7 and a crown in diamonds, which was presented to the actor by H.M. King Edward VII. after the performance of "Robin Hood" at Windsor Castle, realised £30; whilst a set of three studs, with "E" and a crown on red, white and blue enamel ground, in diamond borders, with mount to form a scarf-pin,

which was presented to and by the same after the performance of "Still Waters Run Deep" at Windsor Castle, £30. Later in the day a life-size bronze bust of Lewis Waller, by E. Onslow Ford, R.A., signed and dated 1900, fetched £115 10s.

Important American Art Sale

THE collection of paintings, etc., formed by the late Hugo Reisinger, were dispersed at the Plaza Ballroom and at the American Art Galleries in January. On the first day of sale, *Ballet Girl*, by L. Fronberg, 24 in. by 19 in., realised $1,600; *Dogwood Blossoms*, by W. L. Metcalf, 29 in. by 26 in., $1,200; *The Water Fall, Yellowstone Park*, by J. H. Twachtman, 30 in. by 30 in., $3,300; *Wild Cherry Tree*, by the same, 30 in. by 30 in., $4,350; *Sunset*, by C. Hassam, 22 in. by 20 in., $3,400; *Leda and the Swan*, by the same, 25 in. by 30 in., $2,000; *Brooklyn Bridge in Winter*, by the same, 32 in. by 25 in., $3,300; *Mid-day*, by J. A. Weir, 34 in. by 24 in., $3,000; *A Landscape*, by J. F. Murphy, 24 in. by 36 in., $4,950; *English Cod*, by W. M. Chase, 29 in. by 36 in., $1,550; *Sea and Foam*, by F. J. Waugh, 36 in. by 47 in., $1,200; *Morning Snow*, by G. Bellows, 44½ in. by 63½ in., $1,075; *Enfant au Chien*, by Diaz (de la Pena), 13¾ in. by 10½ in., $1,525; *Harvesters*, by J. C. Cazin, 12¾ in. by 9¼ in., $1,700; *Petit Souper*, by G. la Touche, 15¾ in. by 13¾ in., $1,100; *La Baigneuse*, by F. A. Renoir, 16 in. by 12¾ in., $4,950; *Les Environs de Beauvais*, by Corot, 18 in. by 13 in., $10,200; *Scene in Venice*, by F. Thaulow, 21½ in. by 18¼ in., $1,000; *In Deep Thought*, by A. Stevens, 18½ in. by 23 in., $1,200; *A Young Girl*, pastel, by F. A. Renoir, 18½ in. by 23¾ in., $1,050; *La Place de la Republique, Rouen*, by C. Pissarro, 18¼ in. by 21¾ in., $1,850; *Danseuses*, by Degas, 24½ in. by 19 in., $6,300; *Noyer à Veneux-Nadon*, by A. Sisley, 19½ in. by 25½ in., $2,000; *Harvesting*, pastel, by L. A. L'Hermitte, 21¾ in. by 17 in., $1,900; *Cherbourg*, by L. E. Boudin, 16½ in. by 22 in., $1,100; *L'Octroi d'Issy*, by J. C. Cazin, 18¾ in. by 24 in., $2,300; *Bain de Mer, Treport*, by J. F. Raffaelli, 21 in. by 24 in., $3,625; *The Storm*, by J. Dupré, 21½ in. by 25½ in., $1,900; *Peasant Girl*, by A. Zorn, 27 in. by 20½ in., $6,100; *Etretat: Sunset*, by C. Monet, 24 in. by 31¾ in., $7,400; *Femme à la Chèvre*, by C. Pissarro, 32 in. by 25¾ in., $5,100; *Winter Scene, Norway*, by F. Thaulow, 25½ in. by 32 in., $2,100; *A Cathedral: Northern France*, by J. F. Raffaelli, 32 in. by 26 in., $1,250; *Waterloo Bridge*, by C. Monet, 26 in. by 36 in., $9,300; *Beach at Etretat*, by L. E. Boudin, 31 in. by 43 in., $4,100; *Dryades*, pastel, by R. Ménard, 28 in. by 35½ in., $1,025; and *The Bather*, by A. Zorn, 39 in. by 27 in., $7,000. High prices were not quite so frequent on the second day of sale, the first three works to realise sums of importance being J. B. Jongkind's *Marine*, 9½ in. by 12¾ in., $1,100; W. Maris's water-colour *Ducks*, 12 in. by 19¼ in., $1,000; and A. Mauve's water-colour *Bleaching*, 14 in. by 10 in., $1,700. Shortly after these, *Alone*, a water-colour by J. Israels, 18 in. by 13 in., fetched $1,050; and *The Young Artist*, a water-colour by J. Maris, 17½ in. by 19½ in., $2,500. Other items of interest were as follows:—*Venice*, by F. Brangwyn, A.R.A., 37¾ in. by 39½ in., $2,500; *Girl on Welsh Mountain*, by A. E. John, 17¾ in. by 14¾ in., $1,050; *Water Joy*, by Sorolla y Bastida, 32 in. by 41½ in., $3,300; *Polospiel*, by M. Liebermann, 11¾ in. by 18½ in., $1,250; *Actor*, by W. Leibl, 23 in. by 17 in., $4,100; *Girl Reading*, by F. K. H. von Uhde, 23¾ in. by 19¼ in., $1,750; *Still-Life: Fruit*, by C. Schuer, 29½ in. by 22½ in., $3,100; *At Spring*, by A. Bocklin, 21 in. by 30¾ in., $8,200; *Landscape*, by W. Trübner, 30 in. by 25 in., $1,100; *Noon Hour*, by H. Thoma, 26¾ in. by 32¾ in., $1,000; *Ecstasy*, by Prof. von Lenbach, 45 in. by 33¾ in., $2,700; *Nordwijk*, by M. Liebermann, 28 in. by 35½ in., $1,000; *Oxen*, by H. J. Zügel, 21 in. by 31¾ in., $1,000; *Country Folk coming from Market*, by the same, 22 in. by 34 in., $1,100; *Sheep Homeward Bound*, by the same, 35½ in. by 48 in., $1,450; and *Sheep going to Pasture*, by the same, 36 in. by 48 in., $1,600. The third day was notable on account of the fact that no less than twenty-eight paintings by Zorn came under the hammer. Of these, *Toast*, realised $950; *Interior of a Parisian Omnibus*, $600; *Zorn and his Model*, $385; *At Piano*, $310; and *Edo*, $310. Whistler's *Forge* was knocked down for $200; and amongst other lots, Sir F. S. Haden's *Sunset in Ireland* brought $425.

During the dispersal at the Anderson Galleries of the collection formed by the late N. M. Matthews, *Mount Shasta, Calif*, by W. Keith, 39 in. by 72 in., was sold for $1,400; whilst *Dogs attacking Stags*, by F. Snyders, 56 in. by 76 in., fetched $1,000.

Stamp Collecting

IT was thought that the war would cause a bad slump both in values and in the trade, but a short tour around the leading London dealers shows this to be far from true; in fact, they most of them complain that nothing fine is coming on the market, and when a fine stamp is offered for sale, either by auction or elsewhere, the price obtained is generally in advance of that ruling before the war.

At the present time the great demand is for stamps whose issue has been caused by the war, and a brief account of these may prove of interest. Place of honour must be given to brave and gallant Belgium.

On October 2nd, 1914, two sets of stamps were issued in Antwerp two days before the capitulation. These consisted of an emblematic group, with the Red Cross in the lower corners, and of the values of 5c., 10c., and 20c., and three smaller stamps of similar values with the head of the heroic King Albert. It is said that 15,000 of each of these were sold at double the nominal value, one moiety going to the Post Office and the other to the Red Cross funds. The demand for these has been so great that the price of the set of six has already advanced from 3½d. to 12s. 6d.

The Belgian Government moved to Havre, and here a new set of three stamps were issued on January 2nd, 1915. These, however, were found insufficient for the use of the Belgians in Havre and of the army on the frontier, so later on, in 1915, a full set of fourteen stamps

were issued, in value from 1 centime to 10 francs, and these are still in use.

By far the most interesting and most valuable stamps arising out of the war are the *German Colonial Stamps* seized by the Australians, the French, and the British in the former German colonies, and promptly surcharged for the use of the various expeditionary forces.

The Marshall, Marianne, and Caroline Islands were occupied by our allies, the Japanese, and administered by them. Only the large island of Mauru (one of the Marshall Islands) was taken possession of by the Australian Expeditionary Force, and is administered from Rabaul in German New Guinea. The German stamps of the current type found here were surcharged G.R.I., and the new value in British currency.

The following are stamps issued :—

	German New Guinea.	*Marshall Islands.*
1d. on 3 pf.	1,280	2,600
1d. on 5 pf.	4,558	1,200
2d. on 10 pf.	5,290	12,800
2d. on 20 pf.	5,397	10,000
3d. on 25 pf.	309	200
3d. on 30 pf.	347	203
4d. on 40 pf.	737	1,020
5d. on 50 pf.	282	525
8d. on 80 pf.	328	406
1s. on 1 mark	63	85
2s. on 2 marks	57	200
3s. on 3 marks	48	45
5s. on 5 marks	35	30

Later on a few other odd values were issued, but the number was very small, and has not been given out.

As there are many thousands of collectors who want these stamps, it will be seen at once that some of these must become great rarities, and high prices are being paid for the scarcer values.

Particulars of other war issues will be given next month.

Stamp Auction Prices in December

THE sales in December were not of any great importance, and in general all the stamp auctioneers say they cannot get stamps fine enough for their clients, but when a really fine stamp turns up it generally commands an even better price than before the war.

Messrs. Glendining & Co., of the Argyll Rooms, near Oxford Circus Station, obtained 42s. for four Great Britain 1840 1d. black on original envelopes, although the catalogue price is only 2s. each; but many specialists pay fancy prices for stamps on the original covers, and with rare varieties of obliterations. A Ceylon 1s. 9d. green sold for £6 10s. (catalogued £7); a Ceylon 64c. red brown, perforated, 14 in. by 12½ in., £5; and a Mauritius, 1848, 1d. red on blue paper, used, was well sold at £21. The popular New South Wales 1850 "Sydney Views" sold well up to list prices, 1d. carmine, Plate I., £6 5s. (catalogued £6 10s.), and many others from £3 3s. to £7 10s. each. Gibraltar King Edward, although only obsolete a few years, fetch big premiums, the £1 single watermark at £3 17s. 6d. and the £1 multiple at £3 15s. being nearly four times what they cost not so long ago.

Messrs. Harmer, Rooke & Co., of Fleet Street, also had a successful month, the following being a few of the more interesting prices they obtained :—"Sydney Views," 1d. carmine, no clouds, 70s. and 80s. (catalogued £6 10s.); a pair of 1d. with clouds sold for the good price of £9—pairs or strips of old imperforated stamps always commanding much more than the same number of single stamps. The 1d. with clouds, the variety "no shading on the hill," made £5 (catalogued £10); 2d., Plate II., early impression, £4; a block of four of the 3d. green, £13 10s.; but a really superb block of four would be cheap at £30, as these stamps are almost always very heavily obliterated. In the next issue, called the "laureated," the 1d. orange-brown on laid paper, variety "without leaves to right of SOUTH," sold for £3 7s. (catalogued £10). Queensland 1860, 2d. blue in a fine pair, must be considered a great bargain at £7 15s. Sarawak, trial sheets printed by Perkins, Bacon & Co., sold at £4 and £4 15s. each, quite a good price.

Messrs. W. Bull & Co., of Queen Victoria Street, City, obtained £9 15s. for the Zululand £20 fiscal postal, unused; Ceylon 1s. 9d. green, a fine copy, only fetched £2 17s. 6d.; Hong Kong, "THREE" on 5c. on 18c., sold at £4 10s.; Lagos, 1884, 10s. purple brown, sold well at £13 10s.; Mauritius, the old native prints, always go well up to catalogue, and a 2d. blue, "small fillet," at £5 5s., and a 2d. slate-blue at £5 12s. 6d., were quite pre-war prices.

Messrs. Plumridge & Co., of Chancery Lane, got £50 for a set of the German New Guinea surcharged G.R.I. and new values in British currency, and the purchaser may be congratulated on his bargain. A set of the Cameroons, recently issued in the late German colony for the use of the expeditionary forces, sold well at £7 15s., as these are fairly plentiful in London, for many officers have been home on leave and have sold some of the seven sets each one was allowed to purchase. The Cape of Good Hope "triangular" always go well: a pair of 1d. red on bluish at £2 15s., a block of four 1d. pale red at £4 15s., a pair of 6d. greyish-slate at £4 5s., and a pair of 1s. yellow-green at £6 5s., were all good prices.

RUSTIC CHILDREN

BY WILLIAM COLLINS, R.A.

From the picture in the possession of the Duke of Devonshire at Chatsworth

[*Photo Mansell*

GAME
BLIO
B.

CONNISSEUR

The Closing of National Museums and Picture Galleries

It is surprising how slight and uninformed is the interest which successive British governments take in science and art. Their attitude is that of the wealthy Philistine, who spends money on such matters because it is respectable, and not because he enjoys them or expects to derive any moral or material advantage from their acquirement. This is obviously the standpoint taken by the Committee on Retrenchment in Public Expenditure in their third report, which recommends the closing of the national art galleries and museums. The document is instructive as showing the casual manner in which important Government reports are prepared. The Committee apparently started with the idea that science and art are wholly unessential luxuries. From this naturally follows the corollary that all savings effected by a temporary suppression of Government institutions concerned in their propagation are a direct gain to the nation. Taking these points for granted, the Committee did not deem it necessary to inquire very closely into the actual amount of the savings likely to be effected. The upkeep of the national museums costs £400,000 a year. We are informed on good authority that the Committee hoped that £250,000 of this might be saved by closing the institutions. In their report they committed themselves to the statement that £26,000 would certainly be saved. There is a wide discrepancy between these amounts. A business man who was told that by sacrificing certain interests he might effect a saving of between 6½ per cent. and 62½ per cent. would ask for more explicit figures, and would also want information of the value of the interests to be sacrificed. The report contains nothing bearing on the latter point. Obviously the Committee have not troubled to consult the members of the professions and industries to whom the national art galleries and museums are of practical value, as to what will be the effect of closing these institutions. The Committee's report, indeed, when it goes beyond a statement of opinion, is generally either partial or inaccurate. For instance, the 5th clause tells us that "the closing of the museums and galleries would be a valuable lesson in economy, and would point the way to similar economies in local museums and galleries. It would also be in accordance with the policy already adopted in Paris, where all the museums and galleries, except the Luxembourg (where the Senate sits), are closed." If one is to acquit the Committee of disingenuousness, the only meanings to be gathered from the last sentence are that (1) the French Government have closed the national museums in Paris from economical motives; (2) that the Luxembourg gallery has been kept open because the Senate sits there. Both these statements are incorrect. The French Government closed the national museums in Paris when the Germans were threatening the city. Now that the danger is averted, the museums and galleries either have been or will be reopened; while the connection of the Senate with the Luxembourg picture gallery is entirely limited to the fact that it sits, as it has done for many generations past, in another wing of the building which contains it.

The action of the French Government places the English Government in an awkward quandary. England is supplementing the French resources with immense loans raised on the security of English taxpayers. If museums and art galleries are unnecessary luxuries in times of war, then England is providing France with money to spend in luxuries which England herself cannot afford. Obviously the logical course of action for the Government to take would be to withhold further loans from France until the French national museums were closed. But the same action would have to be taken against Italy, who is also receiving loans, for the Italian national museums and art galleries are being kept open. Even semi-bankrupt Germany, who, we have been told on good authority, is so short of men that she is pressing the halt, maimed, and lame into her battle-line, still finds the means not only to keep her national museums open, but to make additions to their contents. The unanimity of action pursued on this point by the three most experienced war ministries of Western Europe should make the Government ask whether the policy they have adopted is really economical or merely penny wise and pound foolish. It has been praised by the Speaker as an "effort to economise our resources," but economising our resources does not mean that we should cease using them; and among the nation's resources must be certainly included the contents of the national museums. These have been accumulated not only for the edification of provincial or American tourists, but as an

essential adjunct to the higher education of the nation in science, art, and craftsmanship. The need of such an adjunct has been realised by every civilised government in the world, and unless the Government intend higher education to cease during the war, it is indispensable that at least the more important of the national museums and art galleries should be kept open. The French, Italian, and German governments have recognised this fact, and though their countries have been far more impoverished by the war than England, they have not allowed either art galleries or museums to remain closed. They know that to do this would prove a serious handicap to the higher and more remunerative forms of national industry after the war.

Our own Government estimated that by closing the national institutions they might effect a saving of £50,000 a year—nearly sufficient to pay the cost of the war for a quarter of an hour. On the other hand, £350,000 a year would still have to be provided for the upkeep of the closed institutions, the contents of which would no longer be accessible to students. These contents represent one of the more important of the national assets. Their value cannot be estimated even approximately, but it may be taken as certain that, if the Government desired to realise them, a syndicate of American millionaires could be at once formed who would cheerfully pay for them £50,000,000, an amount which, if invested, would bring in an income of £2,500,000 a year. From these figures one may gauge that the national museums and art galleries are worth, in normal times, at least £2,900,000 a year to the country. The Retrenchment Committee's recommendations, if adopted in their entirety, would have resulted in this being entirely sacrificed to effect a saving of £50,000—less than 1¾ per cent. of the total. This can hardly be called "a valuable object-lesson in economy," but is rather an example of gross waste.

The Government, however, has not adopted the recommendations of the Committee in their entirety. A few institutions have been spared, but among those which, so far, have undergone temporary extinction, are the London Museum, the Wallace Collection, the National Portrait Gallery, the Geological Museum, the South Kensington Natural History Museum, and the British Museum; while only about a third of the National Gallery is now open to the public. Curiously enough, at the same time that this action is taken the announcement is made that the Swiss Cottage and the Museum at Osborne, which have been closed to the public for three months, are shortly to be reopened to the public, a thorough process of reorganisation having taken place in the meanwhile. Now the Osborne Museum, though highly interesting, can hardly be called utilitarian. Why, then, is this spared and other far more important and useful institutions closed? The only answer would seem to be that the Government regards all the national museums and art galleries as places of amusement provided for the public, and that it is anxious to keep those open which provide the most popular form of entertainment at the least expense. This is a false view of the matter. The national museums are the arsenals from which the votaries of science, literature, and art draw their most effective weapons for the advancement of national culture. If the Government think it necessary to close some of them, it is essential to the higher interests of the nation that these should be limited to institutions the contents of which are either largely duplicated elsewhere or which possess a sentimental rather than a utilitarian interest. Under such a programme the Wallace Gallery, London Museum, and National Portrait Gallery might be sacrificed for the time being, but the British Museum and Natural History Museum at South Kensington would be kept open.

Surely it is not too much to ask the Government to spare these institutions. By a judicious curtailment of the space open to the public, or arranging that certain sections only are to be open at one time, it might be possible to save nearly as much as by totally closing the institutions. If the Government pursues its present intentions, there is more than a danger that the country at large will regard its teachings on economy as promoting the idea, that while all forms of amusement may be pursued unchecked, scientific and artistic instruction and research are to be wholly abandoned.

A Warning to Collectors

PRIVATE collectors, directors of museums, and others who have stored valuable china in places out of the reach of possible Zeppelin bombs, should take the precaution to see that their treasures are protected from damage by other causes, otherwise the remedy may be worse than the original danger. We have been informed by Mr. Frank Partridge, Mr. Stoner, and other well-known dealers that they have found that pieces of china and pottery stored away in cellars and other places where they are liable to suffer from the effects of damp, have been much damaged. In one case some valuable English and Oriental ware which had been stored for some months was found on examination to have suffered irreparable harm.

Pieces which had been made in parts, such as Toby jugs, cylindrical vases—particularly Oriental china of the T'ung and Ming periods—had come to pieces, while in another case of some specimens of lacquer vases, the colours had also been affected.

Repaired pieces of all kinds are peculiarly liable to such damage. Pottery in particular, being porous, is liable to be affected if it remains for any length of time in a damp atmosphere, and in this country it is very difficult to protect pieces from damp. Consequently every precaution should be taken to see that all packages are kept off the floor, and that air can circulate round every individual package. If the wares are stored in a cellar, a stove should be kept burning, so that the atmosphere should not become damp or laden with moisture.

This warning should be taken to heart by owners of valuable pieces, otherwise more damage is likely to be done to our ceramic treasures than would be effected by any number of Zeppelin raids.

Old Elizabethan Oak Buffet

An interesting and quite untouched specimen of an oak Elizabethan buffet is now on view at Mr. Frank Partridge's Galleries (26, King Street, W.). The piece is typical of the Armada period, when the great increase in England's prosperity was turning men's minds in the direction of having more ornate and luxurious furniture than hitherto. It was about the middle of Elizabeth's reign that the double buffet—the predecessor of the modern sideboard—was first evolved, and some very rich pieces of furniture were the result.

ELIZABETHAN OAK BUFFET AT MR. FRANK PARTRIDGE'S GALLERY

The specimen illustrated is of a handsome type, and measures 48½ in. in width, 17 in. in depth, and 46 in. in height. The oak is very dark, almost black. The cornice is carved with an elaborate and characteristic patterning of scroll-work and flowers, while the centre shelf is embellished with deep lunette carving. The bulbous supports are highly typical of the period.

A Life of Zoffany

Lady Victoria Manners is compiling a life of the artist Zoffany, and would be very grateful if the owners of pictures by or attributed to him would have the kindness to communicate with her. She would be especially glad to hear of any letters or documents relating to Zoffany. All letters should be addressed to her to 12, Embankment Gardens, Chelsea.

The Royal Society of Painter-Etchers

The thirty-fourth exhibition of the Royal Society of Painter-Etchers was characterised by a welcome innovation in the introduction of a complete set of the etchings of Samuel Palmer. The series comprised ten small works—not sufficient to make a great inroad into the space at the command of the hangers, but enough to provide a standard of comparison between contemporary work and that of a sterling mid-Victorian etcher. For Palmer, though his last plates were executed on the verge of the "eighties," was essentially mid-Victorian in his outlook, exemplifying some of the failings, as well as many of the virtues, of the period. The latter may be taken first. Not the least of them was a liking for high finish, which often showed itself in meretricious surface-polish, but not unfrequently was the result of sound and conscientious work. Palmer's work was of this kind. He was not a great master, but the smallest of his plates are pictorially complete, with the design perfectly consummated and the detail set down to the last iota. In this respect none of the moderns have done better, or even as well, added to which Palmer was a poet who invested nearly all his productions with a fascinating sense of romance and mystery. Yet when all this is acknowledged, the fact remains that in the technical mastery of his craft Palmer was a child compared to some of our living etchers. His method was based on line

engraving; it is pure etching, but it strives for the studied and highly wrought effects more apposite to the other method, and so he loses much of the suppleness and vivacity of the needle; his line is frequently inexpressive and conventional, set down as though he was working with a graver on hard steel, and subject to the limitations and restraints of that implement. One of the few current works shown which could bear comparison with Samuel Palmer's in its completeness and feeling for mystery was Sir Frank Short's mezzotint, *The Night Picket Boat at Hammersmith*, with the surface of the river shimmering with the light of the moon and that of a few lamps. There was fine craftsmanship in this as well as poetic feeling, for Sir Frank, in his exquisite and tender modulations of tone, had availed himself of all the legitimate resources of mezzotint. Another important work in the same medium was Mr. Perceval Gaskell's *Harlech Castle*. In this, however, the artist had perhaps set too much store on topographical correctness; the mass of the castle was impressive, but a little overpowering, and in this respect his smaller and more spontaneous etching of the same subject from another standpoint was far better composed and balanced. A couple of translations of portraits by Miss Julia E. Clutterbuck were characterised by reticence and showed good quality in the heads, but there was little suggestion of the brushwork or style of the originals. One suspects that the artist has a difficulty in sufficiently subordinating her own personality to make her an accurate reproducer of another artist's idiosyncrasies, and because of this her original work, such as the acquatint of *In the Prison, Porchester Castle*, with its powerful suggestion of light and air streaming through a newly opened door, was more interesting. Mr. Herbert Dicksee showed himself in two styles of work: the one smoothly finished, somewhat laboured, and wanting in spontaneity, is that which has been rendered so familiar to the public by a score or more of printsellers' successes. Its best representative was *The Lone Wolf*; but better than this were *The Leopard* and *Tiger Eating*, rendered in the artist's more free manner, in which the correctness of his draughtsmanship and his natural strength of handling are not concealed under an unnecessary elaboration of surface-finish. The *Killin* of Mr. Neils M. Lund was left in a state rather corresponding to that of an outline etching intended to be filled in with mezzotint, only the centre of the work being characterised with light and shade. The effect was not unpleasing, the guiding lines of the composition being of considerable beauty; but one may hope that when the artist has struck sufficient copies from the work in its present condition, he will carry it a stage further. An original piece of composition was the *Broken Column* of Mr. Nathaniel Sparks, with a gargoyle projecting halfway across the middle height of the foreground; it was effective, but would have gained by greater simplicity. Mr. Malcolm Osborne's *Loches* showed strong massing of light and shade, and Mr. Charles J. Watson's *Market Morning, St. Lo*, fine atmospheric feeling. Tree studies were well in evidence. Sir Charles Holroyd's *Bent Beech* was a clever study, and Mr. Oliver Hall's *Tree Composition, near Bardsea Village*, a vivid rendering of gale-tossed foliage billowing out like a tattered sail before the wind, was delightfully spontaneous; then there were several careful and delicately wrought studies by Miss Dorothy E. G. Woollard. Mr. Nelson Dawson was represented by several effective Venetian scenes, among which a *Hay-boat* and the rich, soft ground etching of *A Fish Market* may be singled out for special mention. *The Chank*, an Eastern scene, by Mr. Ernest S. Lumsden, rendered the confused crowd of people and animals partly in shade and partly in strong sunlight, with a fine suggestion of local atmosphere and colour. Other works deserving of mention included Mr. J. R. K. Duff's several pastoral scenes, somewhat suggestive of Millet in feeling, though not in technique; Mr. Albany E. Howarth's important etchings of *The Five Sisters of York* and *The North Transept of Westminster*, and the several attractive contributions of M. Eugene Bejot.

The Death of William Shakespeare Burton

THE death, at Lee, at the ripe age of ninety-one, of Mr. William Shakespeare Burton, removes one of the few remaining links which connects the present generation with the famous pre-Raphaelite movement. Mr. Burton was born in London on June 1st, 1824. While a youth he was employed by Messrs. Palsers, a firm of picture-dealers in King Street, Covent Garden, and there he found time to attend the night school of design at Somerset House, and also to study at the National Gallery. He first exhibited at the Royal Academy in 1846, and between then and 1897 he contributed seventeen pictures to its displays. In 1851 he obtained the Academy gold medal for a picture entitled *Delilah asking forgiveness of Samson*. This was the period in which the recently born pre-Raphaelite movement was beginning to attract attention, and Burton, though he was never closely associated with the Brotherhood, came under its influence. This was exemplified in his now well-known picture of *The Wounded Cavalier*, shown in the Academy of 1856, and now in the permanent collection at the Guildhall. A reproduction in colour of this picture, together with a full account of it, appeared in THE CONNOISSEUR, vol. xxxii., pages 181 and 201. In his Notes on the Royal Academy, 1856, Mr. Ruskin said of the artist, "His work is masterly . . . and he seems capable of the greatest things." Unfortunately, the rare promise shown in this picture never bore full fruition. Burton injured his eyesight by his close application to the work, and was never able to repeat his success. Though he painted several other popular pictures, it is by *The Wounded Cavalier* that his reputation will be handed down to posterity. After the purchase of this picture for the Guildhall in 1911, a testimonial was presented to Mr. Burton, which enabled him to pass the few remaining years of his life in comfort.

Portraits by Princess Mary Eristoff

A COLLECTION of oil portraits by the Princess Mary Eristoff was shown at the Graves Galleries (6, Pall Mall). The artist, who is Russian by birth, is little known in this country. Her work is broad, strong, and handled with great facility, though the execution is somewhat wanting in refinement. Among the most successful

portraits was one of *Mrs. Nettlefold*, in a white dress, seated on a couch, which was noteworthy for its pleasing colour and the bright air of animation with which the artist had invested the sitter. A work possessing great topical interest was a dignified, full-length portrait of the *Crown Prince of Servia*, while another was that of *Notichenko*, the well-known Russian musician.

Mr. Arthur Ruck

THE movement of art dealers from modern galleries to old houses where pictures and works of art can be shown more or less in an environment similar to that for which they were originally designed, has received further exemplification by the removal of Mr. Arthur Ruck to 4, Berkeley Street. This house is now the oldest in the street, which, as readers of Evelyn will remember, was, in 1684, laid out under his directions — together with Stratton Street — in the outlying grounds of Berkeley House, a mansion which then occupied the site of Devonshire House, and had gardens extending back to the far end of the present Berkeley Square. No. 4, overlooking as it does the grounds of Devonshire and Lansdowne Houses, has still a wide open space in front of it: and the good light resulting from this prospect may have been one of the reasons why it became the residence of John Shackleton — principal painter to George II., and afterwards to George III., until Ramsay superseded him. The interior of the house has been adapted to its present purpose without destroying its old-world character. The hall is fitted up with oak panelling, decorated in Louis XIV. style, an unique feature being the double sedan chair, which, while thoroughly in keeping with its surroundings, serves the useful purpose of a passenger lift to the upper floors. On the ground floor are several small rooms fitted up for the display of pictures, porcelain, and objects of art, while in the larger rooms on the first floor the original Georgian style of decoration has been restored. A novel feature is that the principal artificial lighting emanates from behind the cornice, the lights themselves being invisible, an innovation which is both restful to the eye and highly effective. Important works from several well-known private collections are already in the galleries, but it is impossible to describe these, Mr. Ruck not being an art dealer in the ordinary meaning of the word, but an art agent; that is to say, he privately disposes of works of art on commission for owners anxious to avoid the fluctuating prices of an auction room or the publicity of an orthodox dealer's gallery.

Paintings and Etchings by the Artists' Rifles

THE exhibition of paintings and etchings by members of the Artists' Rifles at "Paintings and Etchings," the Leicester Galleries (Leicester Square), revealed to some degree the great part which members of artistic professions are taking in the war. The battalion has been established as an officers' training corps, the members of which, even during their period of training, see actual service in the field. When first started the corps was able to turn out officers at the rate of seventy-five a month; this has since been increased to one hundred. Lord French, in congratulating the corps on its "wonderful work," pointed out that in doing it they had "suffered perhaps greater losses than any other regiment" on the Western front. The exhibition itself reflected little of the martial occupation of the exhibitors; except for 2nd-Lieut. W. Lee Hankey's impressive *Flight from Belgium*; L.-Corp. James Thorpe's *High Beach, September, 1915*, a clever sheet of caricatures of military officers; and *The Pardon*, by 2nd-Lieut. A. E. Cooper, which showed in well-toned atmospheric colouring a group of English soldiers standing bareheaded in the street of some French town while a religious procession was passing, there was scarcely an echo of the war in the whole display. Sergt. E. Handley-Read, indeed, awoke anticipations by the title of his large landscape, *Somewhere in France*, but the scene depicted was only a lonely rain-sodden highway, fringed with tall poplars, which gave a monumental impressiveness to a somewhat dreary scene. Corp. Gerald Ackerman, in his several breezy and sunny landscapes, was characteristically English in both theme and manner, and the same may be said of L.-Corp. F. Dobson's sketchy but vigorous *Wooded Byway* and *The Lane, Cornwall*; even better was the artist's strong and broadly treated figure-subject, *A Sultry Day*. Some well-drawn and delicately handled architectural subjects were contributed by Sergt. C. Maresco Pearce; an impressively direct and simple drawing, *The Cliff*, by Captain Gerard Chowne; some finely rendered studies of the nude by Cadet Ernest Cole; and an elaborate and highly wrought work, entitled *The Disciple, Mosque of Almas, Cairo*, by Colonel Walter C. Horsley, which recalled in its exact and detailed expression the style of work popular during the Victorian epoch.

"Cupid's Forge" By Collier Smithers

IT must not be thought that the Artists' Rifles is the only corps which members of the fraternity have joined, as they are to be found in the ranks of practically every regiment in His Majesty's service. An interesting point is that of 2nd-Lieut. Collier Smithers, whose well-known picture, *Cupid's Forge*, is reproduced as one of our plates in colour. The subject needs no explanation, and its idealistic sentiment and glowing colour afford a welcome relief to the harsh and lurid war atmosphere in which we are now environed.

Mr. Smithers is well known as a portrait painter as well as a painter of *genre* subjects, and is specially successful in his delineation of children, a point in which the well-drawn and pleasing figures in *Cupid's Forge* bear ample testimony.

Fine Art Trade Guild Patriotic War Stamp

MESSRS. VICARS BROS. (12, Old Bond Street), who have been very largely instrumental in promoting this attractive and useful form of charity, point out that the stamps are priced at one halfpenny each, the whole of the profits going to the British Red Cross Society. The members of the Fine Art Trade Guild have not taken up the project to the extent which might have been hoped, but the stamps can be obtained from Messrs. Vicars and most of the leading London philatelic dealers.

ANSWERS TO CORRESPONDENTS

Enquiries should be made on the Enquiry Coupon. *See Advertising Pages.*

Arms.

Pistol.—B24 (Ryde).—We regret that it is impossible to value the pistol, which is a more correct designation for the weapon than "gun," from the diagram only, as this does not permit of us forming any idea of the quality of the mountings. If you could send the piece up to us, we should be able to assist you in the matter.

Furniture.

Chair.—B24 (Ryde).—We shall require to see a photograph of this, at least, before attempting to report upon it. So far as we can judge from the sketch alone, it appears to be an early eighteenth-century production.

Painters and Paintings.

J. D. Croome.—B26 (Bristol).—J. D. Croome, of London, was a figure-painter who exhibited at the Royal Academy and elsewhere from 1839 to 1852. We do not recall the name of the other artist to whom you refer.

Panico.—B41 (Felixstowe).—Antonio Maria Panico was a scholar of the famous Annibale Caracci, who is said to have assisted him in painting the subject of the Mass in the Cathedral at Farnese. Panico died in 1652.

Coypel.—B49 (Evesham).—Charles Antoine Coypel, the author of the painting *Innocence and Cupid*, at the Louvre, which formed the subject of one of our plates in the Christmas-December number of THE CONNOISSEUR for 1915, was born in 1694, and died in 1752. He was the son and scholar of Antoine Coypel (1661-1722), who was the son and scholar of Noel Coypel (1628-1707), some time director of the French Academy at Rome.

Ploos van Amstel.—B54 (Nottingham).—The engraver to whom you refer was Jacob Cornelis Ploos van Amstel, who was born at Amsterdam in 1726, and died there in 1798. Although only an amateur, he devoted himself with considerable energy to engraving plates after the Dutch masters. He was also known as a collector of drawings.

A PAIR OF MANSION HOUSE DWARFS

Pottery and Porcelain.

Wedgwood Tureen.—A9,719 (Stockholm).—It is practically impossible to appraise a value to this piece from the sketches only. Apparently it is an undecorated piece, and, in the absence of further details, we should not think that it would be worth more than about 35s.

Mansion House Dwarfs.—B11 (Exeter).—If you are interested in this subject, we should advise you to refer to page 167, vol. xv., of THE CONNOISSEUR, where there is an interesting illustrated article dealing with it. These figures are said to have been suggested by two dwarfs, who are reputed to have stood in the vicinity of the Mansion House about the last quarter of the eighteenth century. The pair which is represented in our illustration comes from the collection at Brambridge Park.

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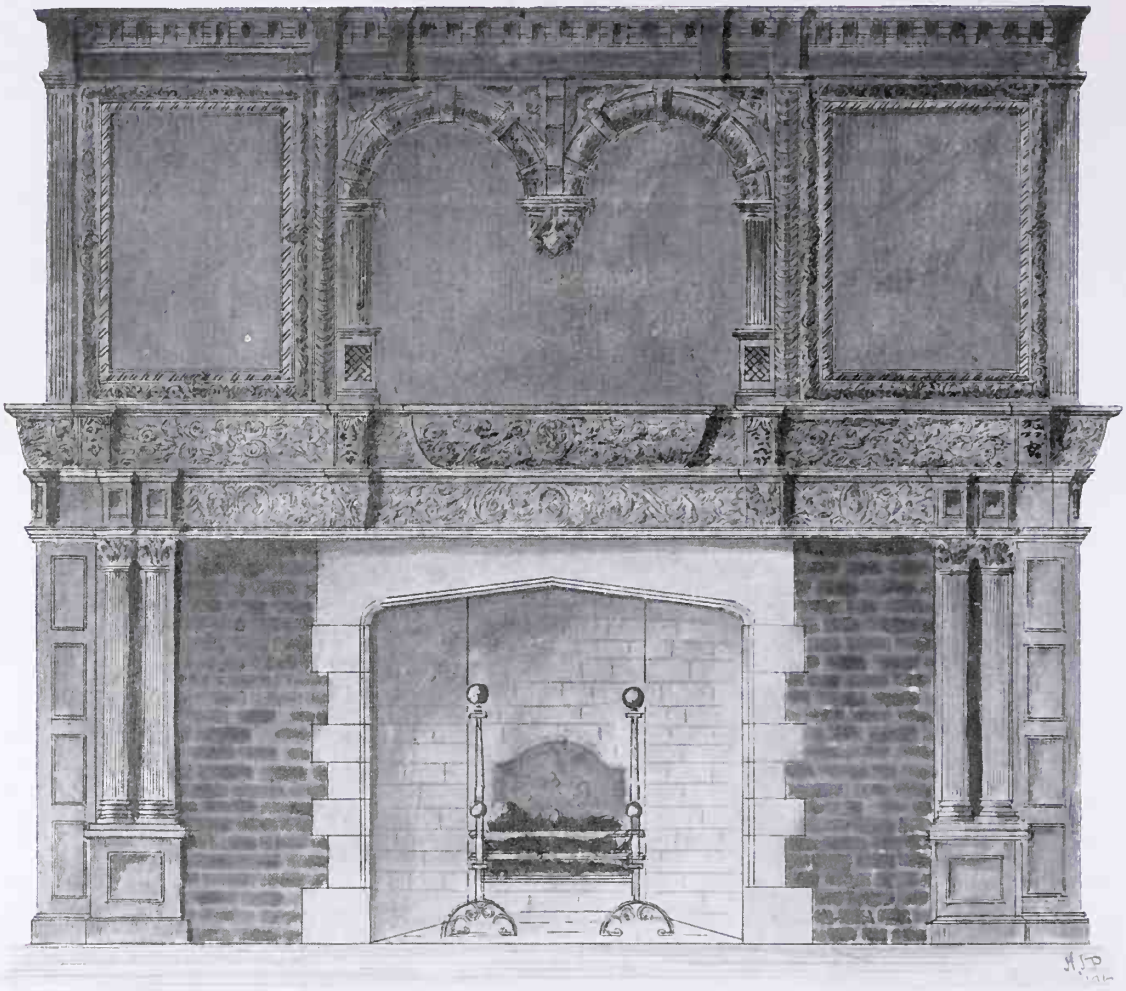

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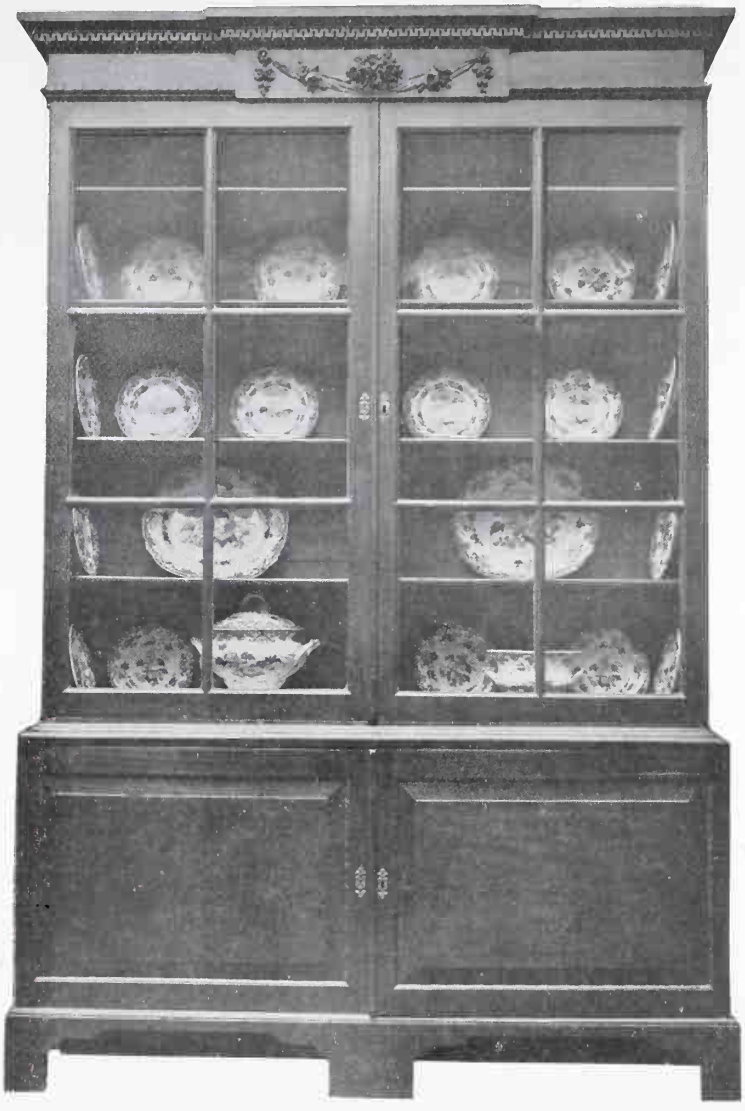

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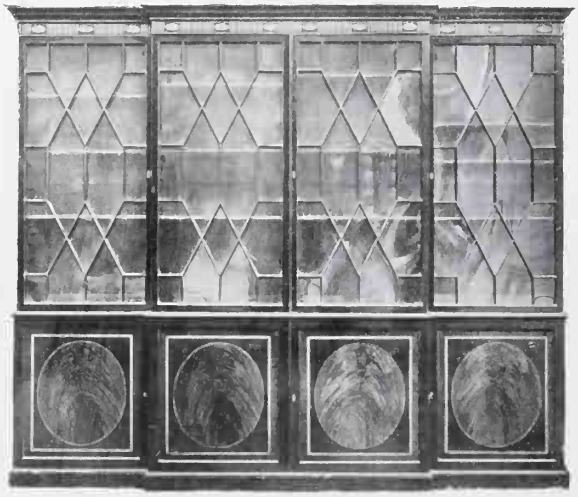

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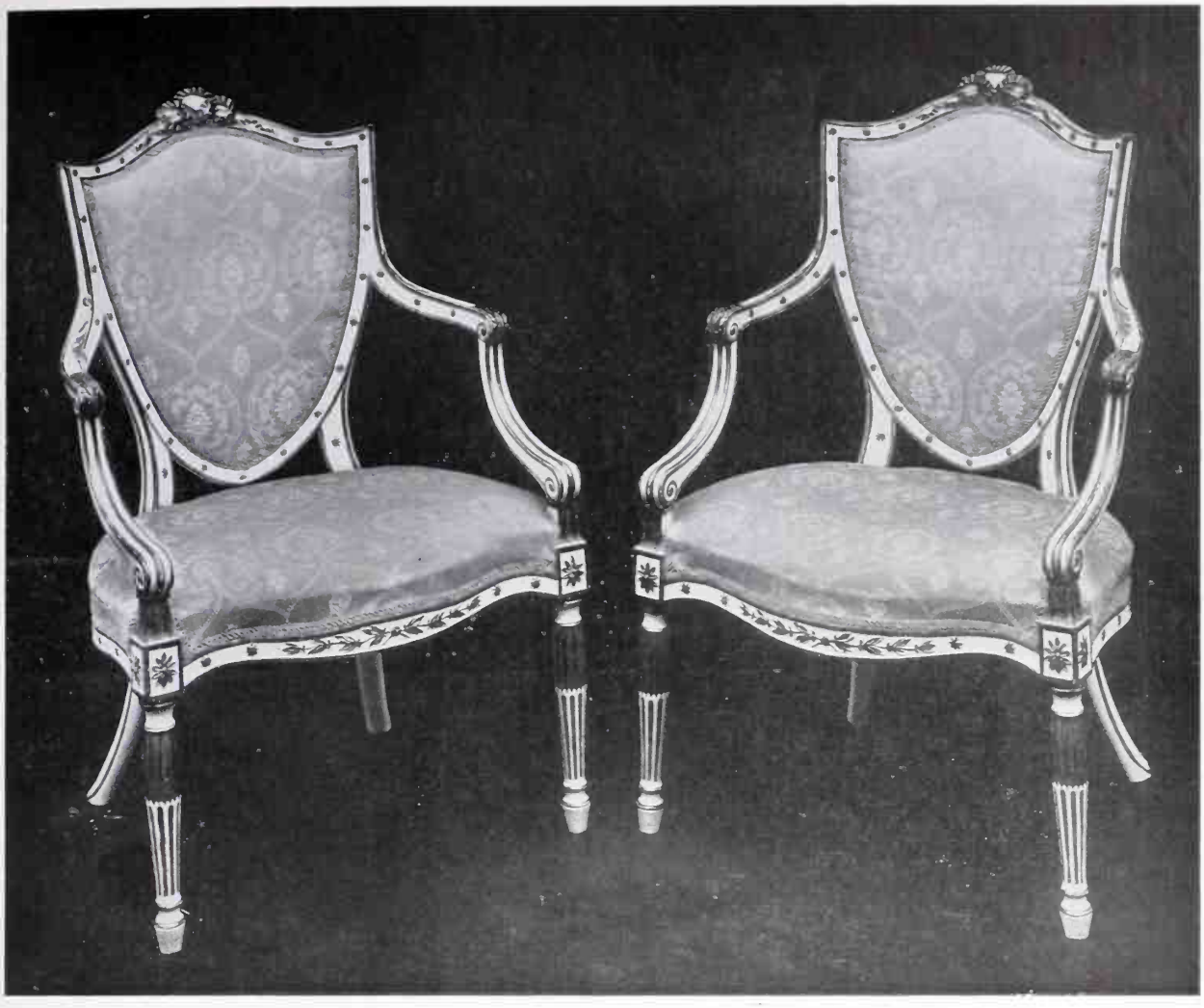

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CONTENTS.

VOL. XLIV. April, 1916. No. CLXXVI.

PAGE

NAVAL AND MILITARY HEROES IN ENGLISH POTTERY. By G. WOOLLISCROFT RHEAD. (With eighteen illustrations) - - - - - - - - - - - - - - - 183

THE PLATE OF THE CITY COMPANIES OF LONDON. PART II.—THE FISHMONGERS' COMPANY. By P. H. DITCHFIELD, M.A., F.S.A. (With eight illustrations) - - - - 194

THE PICTORIAL HISTORY OF SHAKESPEARE'S BIRTHPLACE. By HENRY C. SHELLEY. (With nine illustrations) - - - - - - - - - - - - - - - 203

[*Continued on page VI.*

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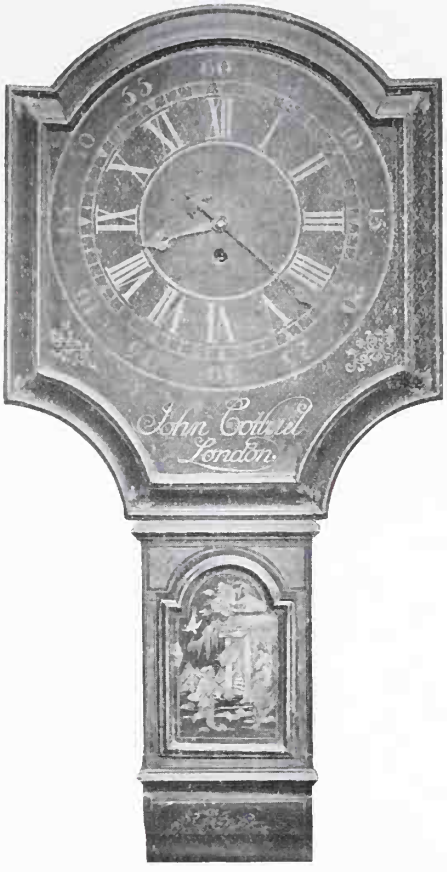

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CONTENTS—*continued from Page IV.*

	PAGE
NOTES AND QUERIES. (With two illustrations)	210
NOTES. (With six illustrations)	214
IN THE SALE ROOM	223
THE CONNOISSEUR BOOKSHELF. (With two illustrations)	227
CURRENT ART NOTES. (With three illustrations)	233
CORRESPONDENCE. (With one illustration)	239
HERALDIC CORRESPONDENCE	240

[*Continued on page VIII.*

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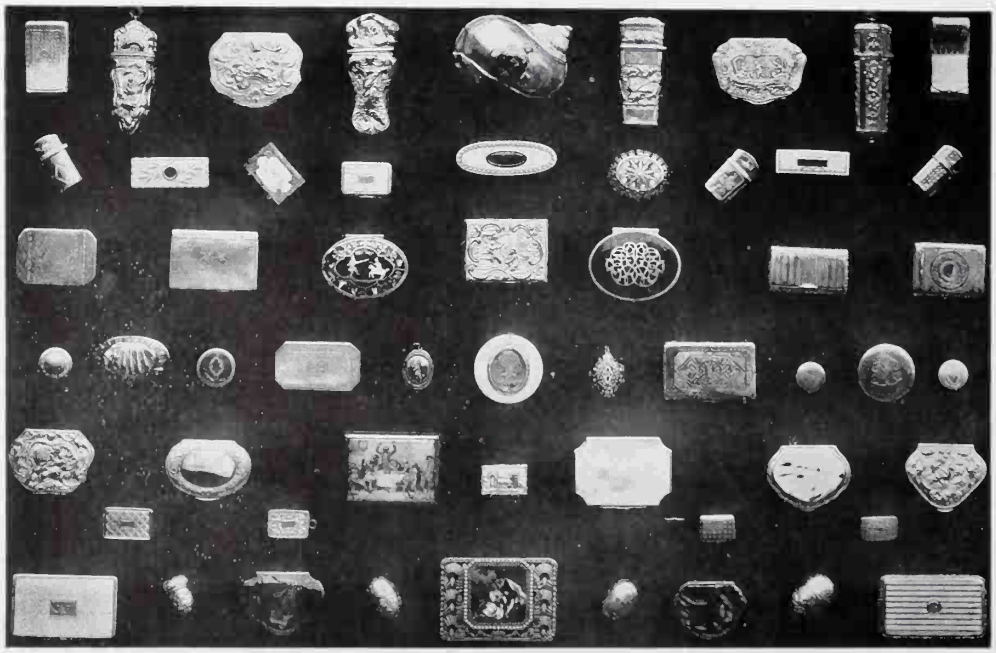

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CONTENTS—*continued from Page VI.*

PLATES.

THE SCHOLAR. By François Drouais - - - - - - - - - - - *Frontispiece*

BOY WITH DOG. By J. B. C. Greuze - - - - - - - - - - - *page* 191

NINA, OU LA FOLLE PAR L'AMOUR. By Janinet, after Hoin - - - - - - „ 201

ARIADNE. By Harry Parker - - - - - - - - - - - - - - „ 211

CECILIA. By John Baldrey, after John Hoppner, R.A. - - - - - - - - „ 221

PORTRAIT OF THE PRINCESSE DE CONTI. By Pierre Gobert - - - - - - „ 231

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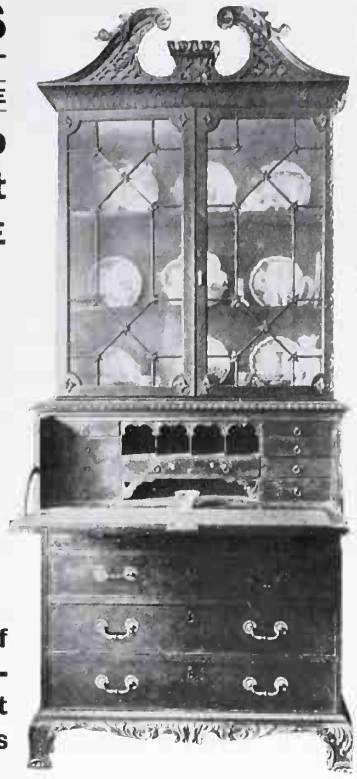

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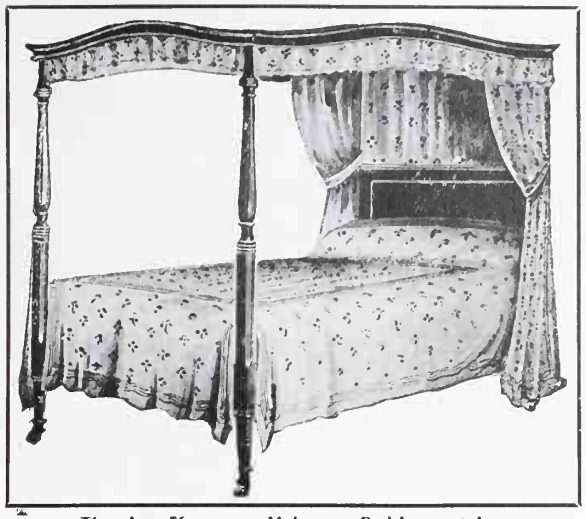

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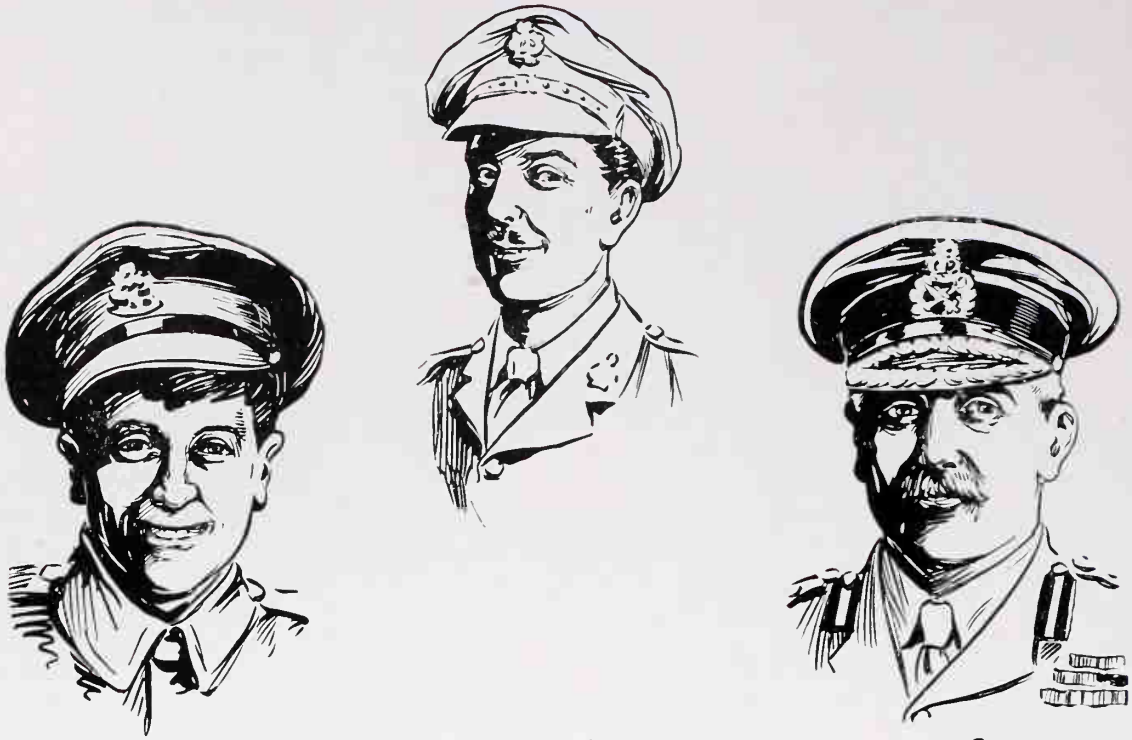

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THE SCHOLAR
From the pastel by François Drouais

Pottery and Porcelain

Naval and Military Heroes in English Pottery

By G. Woolliscroft Rhead

The "topical" pottery that recorded the glorious deeds of our soldiers and sailors, and gave the counterfeit presentments of the heroes themselves, forms one of the most interesting sections of the potter's art. And this is especially the case since this excellent habit of recording current events by means of the material of pottery has at the present time practically fallen into desuetude.

The list of naval and military heroes commences with the equestrian statue of the Duke of Cumberland, of which an excellent example is given from Mr. Falkner's collection. Astbury had recorded earlier, but in low relief, in the form of teapots, bowls, and mugs, the victory of Admiral Vernon and the deeds of the good ship *Burford* at the taking of Portobello in 1739.

Duke William of Cumberland was the third son of George II., and was born in 1721. He was the hero of Fontenoy (although the issue of the battle was against him) and of Culloden. He was a born fighter, and the most popular commander of his time, albeit unpopular as a man. In the words of Horace Walpole, referring to his northern commission to replace Hawley after Falkirk—"The great dependance is upon the duke; the soldiers adore him, and with reason; he has a lion's courage, vast vigilance and activity, and, I am told, great military genius."

He was a strict disciplinarian, not to say an inveterate martinet, and the habit increased in his later years and rendered him personally unpopular. "The laws of the country, my Lord!" he exclaimed on one occasion. "I'll make a brigade give laws, by God!"

His personal unpopularity was, however, encouraged by his elder brother, the Prince of Wales, who was jealous of him. When the proposal was made to elect him a freeman of some city company, an alderman said, "Then let it be of the Butchers," and he invariably appears as a butcher in the caricatures of the period.

In December, 1746, appeared a print representing the figure of an ox with a calf's head, standing on his hind legs, a cleaver in the one hand and slaughter axe in the other, a butcher's tray on his breast, and a candle stuck in his little cocked hat. In the background are burning houses, with the duke's soldiers preventing the inmates from escaping, and a gallows for the execution of rebels. The print is inscribed with the following verses:—

"Old Æsop, who in morals did surpass,
Wrapt in a Lion's Skin, produc'd an Ass,
And sure as fit a Cloathing we provide,
Who dress a Butcher in an Oxe's Hide.
The Candle serves his Foe-men to disclose,
The Tray's a Breast-Plate, to ward of their Blows.
His Axe, Knives, Clever, is prepar'd for fight,
A Death & Slaughter are his sole delight.
Thus arm'd he Terror all aro[u]nd doth spread,
Had he not borrow[e]d from a Calf his head."

No. I.—THE DUKE OF CUMBERLAND
BY RALPH WOOD. FRANK FALKNER COLLECTION

Being mixed up in a disturbance at the Haymarket Theatre in 1749 and losing his sword, a voice in the crowd cried, "Billy the butcher has lost his knife!"

The latter part of his comparatively short life (he died suddenly in 1765) was marked by ill-health and misfortune. His campaign in Hanover had been a failure, and, upon his return from thence, the king, in an interview of four minutes' duration, charged him with ruining his country and his army—with spoiling everything, and with losing his own reputation; and on the same evening, at cards, the king exclaimed, upon the duke entering the room, "Here is my son, who has ruined me and disgraced himself."

Cumberland may be said to have occasioned the production of two great works of art, or, as we might say, a little one and a big one—Gay wrote his fables to amuse him as a child, and Handel composed *Judas Maccabæus* in his honour.

No. II.—BOW STATUETTE THE MARQUIS OF GRANBY
WILLETT COLLECTION, BRIGHTON

The Chelsea bust, which appears in the Willett collection, was probably produced to celebrate the victory of Culloden in 1746, and would therefore be one of the earliest productions of the Chelsea factory. Whieldon's version was doubtless modelled from this bust, though its general treatment and the fine quality of its mottled glazes give it a character which is quite its own.

"Billy the butcher" observed, at Culloden, a wounded Highlander "who seemed to smile defiance of them." "Shoot!" thundered he to a young lieutenant beside him. The young man refused, and thereby made an enemy of the "butcher" for life.

The young lieutenant was James Wolfe, afterwards the hero of Quebec. There are few more stirring incidents in military annals than the storming of Quebec in 1759.

Wolfe's charge to his men anticipated the famous signal at Trafalgar:—"The officers and men will remember what their country expects from them, and what a determined body of soldiers are capable of doing against five weak battalions, mingled with a disorderly peasantry. The soldiers must be attentive to their officers, and resolute in the execution of their duty."

It was, as in the case of Nelson, his last order. In taking up a position on some high ground, he exposed himself to the enemy's sharpshooters. He was hit three times, the last proving fatal.

"They run," cried an officer who supported the dying general. "I protest they run." "Who run?" asked Wolfe, as he raised himself with difficulty. "The French," was the reply. "Then," said he, "I die happy."

Wolfe's body was landed at Portsmouth amid the booming of the minute guns, and the British people were called upon to rejoice over a great victory, and mourn the death of a hitherto almost unknown hero.

The difficulty of the entire absence of engraved portraits was soon surmounted by the enterprising printsellers—old plates of forgotten celebrities were raked up, the names erased, and that of Wolfe substituted. Thus it happens that the existing engraved portraits of Wolfe are so delightfully varied in their character!

Wolfe, the potter of Stoke, claimed to be a descendant of the famous general. He made a number of jugs and other articles with transfer prints of the *Death of General Wolfe*, after the picture by Benjamin West. It is possible that he may also be the author of the curious little bust which appears at South

Kensington and in other collections, and is a late production in enamel colouring. This bears some far-off resemblance to the only authentic portrait of Wolfe—that in the National Portrait Gallery, which is believed to have been painted by a fellow-officer during his last campaign; but the features of the bust are that of an older man than was Wolfe. As a bust, however, apart from portraiture, it is a good one. The well-known Bow statuette was probably produced soon after the event in 1759.

Thackeray has drawn for us, in *The Virginians*, a spirited pen portrait of Wolfe:—

"There was little of the beautiful in his face. He was very lean and very pale: his hair was red, his nose and cheek-bones were high: but he had a fine courtesy towards his elders, a cordial greeting towards his friends, and an animation in conversation which caused those who heard him to forget, even to admire his homely looks. . . .

"'Who is that tallow-faced Put with the carroty hair?' says Jack Morris, on whom the Burgundy had had its due effect.

"Mr. Warrington explained that this was Lieutenant-Colonel Wolfe, of the 20th Regiment. . . .

"'Never saw such a figure in my life!' cries Jack Morris. 'Did you—March?'"

Echoes of American Independence appear in the impressive bust of Washington by Ralph Wood. Marked "Ra. Wood, Burslem," the example at South Kensington is in the white, but it was probably also coloured, either in the Ralph Wood glazings or in enamel. The coloured bust in the Willett collection is later, and is probably by Enoch Wood. Height, 8 in.

Portraits of Benjamin Franklin appear on all kinds of ware. The coloured statuette in the Willett collection represents him as standing delivering an oration, with book in left hand and right arm outstretched. Height, 13 in.

No. III.—BOW STATUETTE GENERAL WOLFE
WILLETT COLLECTION, BRIGHTON

Rodney cups and busts date from 1780, the year of the admiral's victory over the Spaniards off Cape St. Vincent. He had received orders to relieve Gibraltar, then closely blockaded, and had sailed from Plymouth Sound with twenty-one ships of the line, a number of frigates, and some three hundred storeships and transports. He intercepted the Spanish squadron, under Don Juan de Langara, making its way towards Cadiz. The victory was a sufficiently remarkable one, although the Spaniards were greatly inferior in strength, as the action was fought at night, during a storm, and with some dangerous rocks to the leeward. Of the nine Spanish ships engaged, only two escaped.

Rodney's popularity, however, greatly increased after his victory over De Grasse at Dominica, in Martinique, two years later. De Grasse, who was preparing to attack Jamaica, had the advantage in this action of the co-operation of fourteen Spanish ships of the line, otherwise the opposing forces were about equal. Rodney, who had been joined by Hood, took up a position at St. Lucia, awaiting the movement of the enemy, which took place on the 8th of April. Rodney immediately pursued, sighted his adversary next morning under the lee of Dominica, and a partial action was fought.

The final struggle took place on the 12th, the fighting beginning in the morning and continuing throughout the day. Rodney succeeded in breaking the French line, completely routing his adversary, the rearmost ships being overpowered and taken.

At sunset the flagship of De Grasse, the *Ville de Paris*, surrendered to the *Barfleur*, thus ending one of the severest sea-fights on record. Rodney, however,

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failed to follow up his victory, for which neglect he was sharply criticised, Hood maintaining that there never was an instance of a great fleet so completely beaten and not pursued, and that at least twenty ships might have been captured. The victory was, nevertheless, a most popular one. The thanks of Parliament were voted to Rodney, and he was created a Baron, with a pension of £2,000 settled on the title in perpetuity. He died in 1792.

The mug in the Willett collection (No. 179) is well modelled, in a white body with pale greenish glaze, lightly coloured in enamel; its rim is decorated with naval emblems in relief. It may be taken to be one of the earlier examples. Height, 6 in.

There is a smaller example, less characteristic in modelling and less refined in its enamel colouring, inscribed round the rim, "Success to Lord Rodney." Height, 4½ in.

A similar cup appears in copper lustre, inscribed "L. D. Rodney." A curious teapot, shaped as a bust, appears in the above-named collection, of a buff body, slightly coloured with manganese and orange, inscribed on each side, "Success to Lord Rodney." Height, 4½ in.

Rodney cups continued to be made for a considerable time, the character, however, deteriorating. They were also made at Herculaneum, where a colony of Staffordshire potters was established in 1796 by Messrs. Worthington, Humble and Holland. Many of the more popular Staffordshire vases were imitated here, the character in most instances poorer. In the Falkner Sidebotham collection is a Liverpool Rodney cup, with naval trophies round the rim, the handle formed of his pigtail. Height, 6½ in.

An excellent jug, fine in proportion and skilful in modelling, with Rodney's head forming the spout, was made at the Derby works: the body of the jug painted with flowers, and inscribed with the date of the victory over De Grasse, "April the 12th, 1782."

No. IV.—BUST OF GEORGE WASHINGTON
COLLECTION OF MR. A. E. CLARKE

The "Noble Duke of York" was *not* a born military commander. He is the hero of the doggrel which describes him as marching his men up a very high hill and marching them down again, the song being popular in Staffordshire as late as 1870. He was handsome, affable and good-natured, the favourite son of his father, George III., who gave him a Field Marshal's baton in spite of his blunders and excesses in Flanders. The Duke of York's school at Chelsea, which he founded, serves to remind his countrymen of his generosity and public spirit, and the column at the end of Waterloo Place of his complete failure as a general.

The curious little bust which appears in various collections is one of a pair, its *pendant* being England's greatest sea-captain, Nelson! There is a strong family likeness between the two (the busts); the modelling is feeble, and the colouring is in enamel. They are evidently the production of some smaller potter. They are stamped at the back respectively, "Duke of York" and "Nelson." Height, 6 in.

The stoneware jug of Nelson, from General Terry's collection, is stamped Doulton & Watts, who commenced business at Lambeth in 1818. Height, 12½ in.

"*Le petit caporal*" naturally filled a considerable space in the minds of the Staffordshire potters, as he did of all Europe during the time that his star was in the ascendant. The bust of Napoleon as First Consul is unmarked, but may be assigned to Wood & Caldwell, and belongs to one of the first years of the nineteenth century (the election of Napoleon as First Consul took place in December, 1799). It is well modelled and carefully coloured; it appears in a number of collections. Its height is 10 in. A smaller bust was subsequently made, probably after Waterloo, as it represents Napoleon in his later years. The head

No. V.—BUST OF GEORGE WASHINGTON
WILLETT COLLECTION, BRIGHTON

No. VI.—MUG FORMED OF THE HEAD OF LORD RODNEY
WILLETT COLLECTION, BRIGHTON

No. VII.—ASTBURY MUG
THE TAKING OF PORTOBELLO
COLLECTION OF MR. A. E. CLARKE

No. VIII.—SALT-GLAZE MUG
THE TAKING OF PORTOBELLO
COLLECTION OF MR. A. E. CLARKE

and shoulders are delicately tinted. The piece has a marbled base. Height, $8\frac{3}{4}$ in.

The Staffordshire men, however, paid their attentions to "Boney" more in the form of engraving than in modelled work, as giving them a freer hand, and as affording them better opportunities of "having their say" in the form of inscription. Thus we have on an earthenware printed mug, "Bonny in his New Clothes," referring to the coronation of Napoleon by the Pope in 1804. On a lustred jug, "Jack Frost attacking 'Bony' in Russia," and "Little Bony sneaking into Paris with a white feather in his tail." On a printed mug, a "Cock and Bull Story," Napoleon on the one side of the Channel as a French Cock and John Bull as a Bull on the other. On a New Hall jug, the King of "Brobdingnag and Gulliver," representing George III. viewing Napoleon through a telescope; on another jug from New Hall, a Highlander playing upon Napoleon as bagpipes. On a cream-ware mug, Buonaparte as the monstrous beast of the Apocalypse, one of the seven heads of the beast uttering the word "Blasphemy." Finally, Napoleon appears suspended from a gallows, the piece inscribed, "The end of Boney," the potter thus echoing the universal cry of France and of Europe, "Assez de Bonaparte."

No. IX.—COLOURED EARTHENWARE BUST OF NAPOLEON AS FIRST CONSUL
COLLECTION OF MR. A. E. CLARKE

Of the many representations of the victor of Napoleon, by far the most interesting is the little statuette now in the Hanley Museum, modelled by Ralph Ridgway, brother of Job and George Ridgway, the former being the builder of the Cauldon Place Works. The piece is excellently modelled, the colouring being in enamel. It is unmarked, but its authorship may be taken as correct, as the piece belongs to Mr. John Ridgway, J.P., and has never been out of the family. Height, 11 in.

Wellington was a favourite subject for representation up to the time of his death in 1852 and after. His form and features do duty

Nos. X. and XI.—TWO NAPOLEON TRANSFER PRINTED JUGS COLLECTION OF MR. A. E. CLARKE

No. XII.—BUST OF LORD NELSON, FORMING A JUG. STONEWARE. INSCRIBED "NILE, 1798," "TRAFALGAR, 1805," "ENGLAND EXPECTS EVERY MAN TO DO HIS DUTY." STAMPED DOULTON AND WATTS. COLLECTION OF GENERAL TERRY

No. XIII.—BUST OF THE EMPEROR ALEXANDER. INSCRIBED ON BACK: "ALEXANDER ÆT 35. MOSCOW BURNT EUROPE PRESERVED 1812." WOOD AND CALDWELL. COLLECTION OF GENERAL TERRY

for all manner of things—statuettes, busts, jugs, mugs, cups, and even furniture supports, which were common in the cottages in Staffordshire, and served to raise the different articles of furniture, chests of drawers, clocks, etc., from the tiled flooring.

At the close of the eighteenth century England occupied a peculiarly advantageous position—trade was flourishing, was going up by leaps and bounds. France had suffered the loss, one by one, of her colonies and settlements—of Canada, in the middle of the century, wrested from her by Wolfe: of India by Clive and Cook. Spain and Holland had also suffered, and were destined to suffer again. Pitt carried the war into the very harbours of France. A Staffordshire printed jug records the "Glorious Defeat of the French Fleet off Brest by Earl Howe, June the 1st, 1794." Lord Howe also appears as the subject of a Derby biscuit statuette, well modelled by Stephan, who also produced figures of Rodney and Hood. Two small busts of Duncan and De Winter commemorate the victors of Camperdown. Duncan's ship, the *Venerable*,

No. XIV.—PRATT PLAQUE. ADMIRAL DUNCAN. COLLECTION OF MR. A. E. CLARKE

No. XV.—BLUE DASH CHARGER THE OLD PRETENDER
COLLECTION OF MR. A. E. CLARKE

with the *Vryheid* in tow, appears on a painted jug, inscribed—

"Vain are the boasts of Belgick's sons,
When faced by British ships and guns.
Tho' de Winter does in Autumn come,
Brave DUNCAN brings his harvest home."

The excellent coloured bust of Admiral Sir William Sidney Smith, probably by Wood & Caldwell, appearing in many collections, reminds us of the defeat of "Bonapartte at D'Acre."

The first years of the century saw the terrible battle of Copenhagen, by which Denmark was forced to seek an armistice, during which Nelson sailed up the Baltic to pepper the fleets of Russia and Sweden. Five years afterwards, Nelson's victory at Trafalgar

No. XVII.—PRATT JUG COLOURED EARTHENWARE
IN THE FORM OF A SAILOR SEATED ON A CHEST
WILLETT COLLECTION

No. XVI.—FIGURE OF WELLINGTON BY RALPH RIDGWAY
HANLEY MUSEUM

completely annihilated the French and Spanish fleets, and left England the unquestioned mistress of the sea.

Ney, "le brave de braves," was the man of whom Napoleon once said—so much impressed was he with his courage and resources in the Russian campaign—"I have two hundred millions in my coffers, and I would give them all for Ney."

Marshal Ney was true to Napoleon, though not to himself. After the capture of Paris, he had made strong protestations of loyalty to Louis XVIII., and was sent to oppose the escaped prisoner from Elba;

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BOY WITH DOG
BY J. B. C. GREUZE
In the Wallace Collection

[Photo Mansell]

but his enthusiasm for his old master, and possibly his belief in his ultimate success, overcame his scruples, so he joined issue with Napoleon, and served under him at Waterloo. He was subsequently condemned to death for high treason, and shot in the Gardens of the Luxembourg before the fatal year, so big with consequences, had expired.

A bust of Ney appears in the uniform of the Consulate, on oblong pedestal. Height, 11½ in.

Nor were the rank and file neglected by the potters. Astbury made a number of little figures in his system of differently coloured clays, of which a cavalry soldier in the Frank Falkner collection is a characteristic example. Similar figures, mounted and on foot, appear in tortoiseshell ware. Jugs, mugs and other vessels illustrate, both in modelled, coloured and printed work, soldiers' and sailors' farewell and return. A Staffordshire cream-ware jug is printed with a view of Greenwich Hospital and the "Sailor's Adieu," inscribed, "What should tear me from the arms of my Dearest Polly but the undeniable calls of my country, in whose cause I have engag'd my Honour and my Life."

We have also "Beating up for recruits"; and the more tragic side of war is illustrated by a figure of a Greenwich pensioner with both legs amputated. Then we have soldiers and sailors carousing. An excellent jug in the form of a sailor seated on a chest appears in the Willett collection, with the following breezy inscription :—

"Hollo, Brother Briton,
Whoever Thou be,
Sit down on
That chest of
Hard Dollors by me,
And drink a health to all
sealors Bold"

—"sealor" being the Staffordshire vernacular for sailor. This is by the second Felix Pratt, and is an excellent example of a number of similar wares produced by that interesting potter. It is unmarked, except by that indelible stamp of character that all good works of art possess, a mark which is as impossible to forge as it is impossible for the clear-sighted to mistake.

Pratt also made a number of jugs and other articles of good modelled relief and quite excellent colour commemorating the different victories of his time (roughly between 1780 and 1815). These include a Cumberland jug, on which the duke appears on horseback, with a representation on the reverse of Hercules slaying the Hydra; a "Duncan" jug, with a bust of the Admiral and two ships in full sail; a "York and Coburg" jug, with an equestrian figure of the Duke of York, and on the reverse Prince Coburg; a Jervis jug, with the Admiral rising out of the sea and flourishing a trumpet, commemorating the victory over the Spanish fleet off St. Vincent in 1797.

NO. XVIII.—FIGURE OF BRITANNIA EARTHENWARE
WOOD AND CALDWELL FRANK FALKNER COLLECTION

It would be futile to claim the things we have been considering as historical documents of the first rank, as in no single instance was the Staffordshire potter, or for that matter any modeller working for the different china factories, able to obtain his material first-hand, but was dependent for his information upon the various prints, statues, etc., already existing. Nevertheless, the pieces in question, in most instances, are produced with a sufficiency of skill, and in some cases display artistic power of a very high order. They certainly serve to illustrate, in a very graphic and convincing manner, a very remarkable period of British history.

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The Plate of the City Companies of London Part II.—The Fishmongers' Company By P. H. Ditchfield, M.A., F.S.A.

THOSE who wander over London Bridge will often have observed the stately home of the Fishmongers' Company, which ranks high amongst its kindred fraternities, occupying the position of the fourth amongst the twelve great Companies of London. It existed at a very early period, and although its charters and archives were destroyed in the Great Fire, there is evidence of its establishment prior to the reign of Henry II. In the charter granted to the Company by King Edward III. in 1364 it is stated that "the mystery of Fishmongers had grants from the king's progenitors in ancient times." The antiquity of the Company is well established. The large number of charters granted to them, the great privileges assigned to them, and the general importance of their trade, caused them to occupy a very high position among the Livery Companies. We need not concern ourselves with the general history of the guild—how there were originally two communities, the Salt Fishmongers and the Stock Fishmongers, which were united by the charter of Richard II., separated by Henry VII., and finally joined by his royal successor.

The Company possessed at one time no less than six halls, and it was not until the time of Henry VII. that they abandoned their other residences "for their house in Thames Street, of the gift of Lord Fanhope." The Great Fire wrought terrible devastation in Thames Street, where large quantities of oil, hemp, tar, spirits, and other combustibles were stored. Starting in Pudding Lane, in the vicinity, it crossed the end of London Bridge, and the old hall must have been the first large building destroyed by the conflagration. It consisted of a large square block of masonry, having towers at the angles, and a central gateway facing the river. It had two courtyards, separated by the high-roofed and turreted dining-hall. Upon the ashes of the old hall the architect, Mr. Jarman, built a new edifice; he also erected Drapers' Hall at the same period. When new London Bridge was built in 1831, the Fishmongers reared their present hall, which is a very fine and dignified structure, overlooking the stately river. It contains many interesting treasures, portraits of departed worthies, royal portraits, relics of bygone naval battles, a fine statue of St. Peter (the patron saint of fishers), and one of Sir William Walworth, Lord Mayor, who slew the rebel Tyler in the reign of Richard II.

We are, however, concerned only with the plate that is now in the possession of the Company. As the records were destroyed by the Fire, we cannot trace how much of their former treasures has been sold at various times. During the Reformation period much of their property was seized by the king's commissioners, and they paid no less a sum than £18,744 to the royal exchequer in order to redeem it. That was an enormous amount of money in those days, and we may conclude that much valuable treasure of plate was sold to enable them to realise it. As I have said, the Great Fire overwhelmed the old hall with a great and sudden destruction, and must have destroyed nearly all their possessions of gold and silver plate. In fact, there is only one piece that I can find earlier than the disastrous date 1666. This is a frosted silver cup on baluster stem (height, 14 in. by 7 in.; weight, 49 oz.), thus inscribed: "The gift of Mr. Abraham Johnson, Prime Warden of ye Worshipful Company of Fishmongers, London, anno dni 1664." It is engraved with the arms of the Company and those of the donor. But even this piece will not pass muster, as the hall-mark gives the date 1677 (maker's mark "I. R."), and the Company's records contain an entry: "Bought by Mr. Southcalt, given by Mr. Alderman Johnson to this Company by his last will." So evidently the date 1664 refers only to the date of the donor's office as Prime Warden, and not to the

CUPS THE GIFT OF JAMES PAULE, ABRAHAM JOHNSON, JOHN OWEN, RICHARD NORTON, AND PEAKE

antiquity of the cup. There is, therefore, no evidence that any plate now in the possession of the Company survived the Great Fire. Since writing the above I have, however, discovered one earlier piece that somehow escaped the Fire. It is a silver salt, parcel-gilt, 14 inches high, with a base 12 inches. It was bequeathed by John Rushout, Prime Warden, in 1654. He came from Flanders, and was the ancestor of Lord Northwick. It is a curious piece, formed of three escallop shells, supported by tails of dolphins ridden by boys who hold coral and escallop shells, and in the centre is a naked boy.

The earliest piece in the Treasury is a silver tankard, with cover and bow handle, bequeathed by Daniel Pennington. It has the hall-mark of 1666. Its height is 6 inches, diameter $5\frac{1}{2}$ inches, and weighs 30 ounces. It is inscribed: "The gift of Daniel Pennington, $166\frac{6}{7}$," and bears the arms of the Company and those of the donor. Mr. J. Wrench Towse, the esteemed Clerk of the Company, whose excellent work describing the portraits, pictures, plate, and other treasures now in the hall, has been most valuable to me in the preparation of this article, states that these are the arms of Lord Muncaster, whose patronymic is Pennington or Penington. This piece must have been the sole possession of the Company after the Fire had destroyed all their other treasures, and, with the curious salt, must have appeared somewhat lonely. It, however, soon attracted others. The story of the City Companies reveals the true English character. After enduring the most appalling misfortunes, an Englishman will always stir himself and recover his strength. In all periods of their history the Companies did the same. Scarcely were the flames died down ere they began to build again, and although the members were impoverished, they soon began to replenish their treasury. A frosted cup on a baluster stem is inscribed: "The gift of John Owen, Esq., Prime Warden* of this Company anno dni 1668, 1669, 1670. In which yeares this Hall was new built, after ye dreadfull fire in 1666." The date of the cup is 1671. During the next decade several gifts were made. In 1671 Dame Anne Dawes presented for her late husband, Sir Jonathan Dawes, Sheriff and Master, a large loving-cup, silver-gilt, with a large baluster stem and acanthus leaves on the base, 15 inches high.

In 1676 William Allington presented a large silver basin and ewer. This basin, or rosewater dish, is quite plain, except that on the rim are engraved the arms of the Company and those of the donor, who was Prime Warden in 1676. It is 24 inches in diameter, and the same arms appear on the ewer, which is plain with bow handle, lip, and strap round the centre. The hall-marks of both show that they were made in 1670, six years before they were presented, by a maker whose mark is "P.P." inclosed in a heart.

A large silver-gilt loving-cup was given by Richard Norton, Master in 1678; it has a date-mark of 1675. At the close of his Mastership in 1680, Sir Richard How presented a handsome silver tankard bearing his own and the Company's arms. The

* It may be noted that the chief ruler of the Fishmongers' Company is often styled Prime Warden, that office corresponding to that of Master in the other guilds.

maker's mark is "A. H." surmounted by a star, and inclosed in a shield. The height is 11½ inches, and its weight nearly 90 ounces. In 1682 Sir Simon Lewis gave another large tankard with cover. On

ALLINGTON ROSEWATER DISH AND EWER, DATE-MARK 1670 TANKARDS, DATES 1681 AND 1669

the top of the handle are two dolphins. The donor, who was Sheriff in 1679-80, presented this gift in acknowledgment of "the extraordinary favour to him for the use of the Hall and rooms in the tyme of his late Shrievalty."

The Company possesses an old Hungarian silver alms-dish dated 1681, which was presented in quite recent times by Mr. J. Travers Smith, Prime Warden 1870 and 1890. The treasures of plate were slowly growing, and several pieces were added during the next decade. James Paule, Master in 1690, presented a loving-cup, and a similar one was given by an unknown benefactor, save that his arms denote that he belonged to the family of Peake of London.

A large Monteith, known as the John Bull bowl, was presented by Sir Thomas Abney, Lord Mayor of London, Master of the Fishmongers. It bears the date 1696, and is the earliest example of a Monteith known to the great authority on plate, the late Mr. Cripps. He tells us that these punch-bowls derived their name from a gentleman of fashion named Monteith, who was remarkable for wearing a scalloped coat. In King's *Art of Cookery* occur the lines—

> "New things produce new words, and so Monteith
> Has by one vessel saved himself from Death."

Like this gentleman's coat, the vessel had "a moveable rim ornamented around the top with escallops, in which glasses were placed with their feet outwards for the purpose of bringing them into the room. The bowl was, of course, brought in empty, each gentleman fancying he had an especial talent for concocting the beverage, and a silver ladle and a lemon-strainer were brought in with it."* There is another large Monteith, very similar in style, of the date 1698, and

* *Old English Plate*, by W. J. Cripps, C.B., F.S.A., p. 329.

made by "John Ruslen at Ye Golden Cup in Swithen Lane," who also fashioned the accompanying ladle. The same maker produced the large silver salver, a silver tankard with cover and large bow handle, bearing the arms of the Company, and some handsome silver candlesticks were added in 1703 and 1704.

SILVER CANDLESTICKS AND SALVERS

14½ inches in diameter. No donor's name appears upon it, but Mr. Towse has discovered in the Court Book a reference to it as having been given by Sir Richard How "for their former regards and kindness towards him." A very similar salver by the same maker, of the same date, was given by Sir William Coles, Master in 1697.

When the eighteenth century dawned the Company's prosperity began to increase, and the members flourished, giving of their bounty generous gifts to the treasury.

John Ruslen again produced, in 1700, another item, The first pair were presented by Sir William Withers. As in the example in the collection of the Merchant Taylors, branches have been added later, the donor being Samuel Smith, in 1767. The stem is in the form of a Doric fluted column with an octagonal foot.

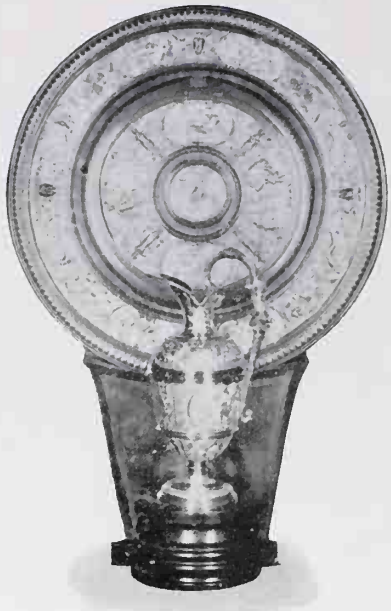
ROSEWATER DISH, PURCHASED AT THE MARQUIS OF HASTINGS' SALE
TYRONE CUP, THE GIFT OF THE EARL OF TYRONE, 1747

The second pair were given by Sir John Buckworth, Sheriff of London. On the base is the following inscription:—

Amicitiæ Tessera
Johan^{s} Buckworth Mil^{s} & Bar^{ti}
Societatis Pisca Custo^{s} p^{mii}
et Vic Com^{s} Londini
Anno 1704.

John Ruslen was again the maker of these, and branches were added some years later.

In 1717 a rosewater dish and ewer were given by the Right Hon. Sir James Bateman, Lord Mayor, bearing the arms of the Company and of the donor. The maker was "David Williame in the Pall Mall." Two large candlesticks were presented by Robert Kendal Cater, Alderman, in memory of his uncle, Robert Oxwick, in 1739, and eight years later the Company became possessed of the Tyrone cup (silver-gilt). It is very handsome, and elaborately ornamented with fruit and flowers, and on the base the four elements. On the cover appear representations of the four Seasons and the four quarters of the globe, enriched with fruit surmounted by an Indian pineapple. The handles consist of two satyrs' heads



ROSEWATER DISH AND EWER AFTER A DESIGN BY CELLINI

MONTEITH BOWLS, DATES 1696 AND 1698 CUP, DATE-MARK 1677 CUP WITH DOUBLE HANDLES, DATE-MARK 1703

and a representation of music. This elaborate cup was made by William Grundy, and is inscribed: "The gift of the R^t Hon^ble Marcus, Earl of Tyrone, 1747,

OVAL ROSEWATER DISH, THE GIFT OF RICHARD SYMONS, 1749 OVAL ROSEWATER DISH, THE GIFT OF SIR JAMES BATEMAN, 1717 HELMET-CUP, WITH MERMAN HANDLE, 1759
TANKARD, 1700 HELMET-CUP, WITH MERMAID HANDLE, THE GIFT OF SIR JAMES BATEMAN, 1717

on the granting to His Lordship a Lease of 3 lives of the Company's Irish Estate known as the manor of Walworth." It is a very interesting and curious cup, and a triumph of the silversmith's art.

Richard Symons, Prime Warden, presented a handsome oval-shaped rosewater dish in 1749, with his own arms engrawed upon it and those of the Company, and three years later they caused to be made a very massive silver chandelier (parcel-gilt), 3 ft. 9 in. high, 3 ft. 10 in. across the branches (which number seventeen), "in grateful remembrance of Sir Thomas Knesworth, a principal benefactor of the Worshipful Company, London 1752." The body of the chandelier is composed of three large dolphins entwining round a rock with seaweed, and on the upper part is a pineapple. A Clerk of the Company, Mr. Harding Tomkins, having bequeathed £20 to the corporation, they resolved to purchase in 1759 a helmet-cup similar to that presented by Sir James Bateman, which we have already examined. The latter had a mermaid on the handle, but the Company decided to substitute for the lady a "mareman." This was accomplished by Thomas Whipham and Charles Wright, of Ave Mary Lane, who also did some work for the Merchant Taylors' Company.

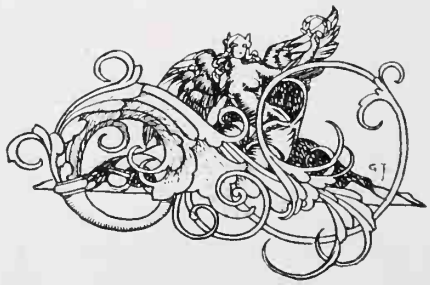
The nineteenth and twentieth-century members of the guild have not failed to follow in the footsteps of their predecessors in presenting their corporation with gifts of modern art; but these modern works concern not the collector of old plate, and excite not his interest. We may, however, glance at some of these recent works of art. The most striking is the Doncaster race shield of 1866. It is a very fine specimen of the silversmith's art. In the centre is a group representing the meeting of Bolingbroke and the Earl of Westmoreland at Doncaster, and on the outer border are medallions of Roman, Greek, and English races. This shield formerly belonged to the late Marquis of Hastings, and at the sale of his effects it was bought by the Company. There is a beautifully designed rosewater dish and ewer (electro) modelled after a design by Cellini, and another fine rosewater dish, of unknown date, purchased at the sale of the goods of the same late marquis.

There is one gift which, perhaps, the Company may prefer to hide in the most obscure corner of their treasury, or even to throw into the neighbouring Thames. It is a handsome gold snuff-box which was presented by H.I.M. the German Emperor in commemoration of his visit to the City of London. I gather that it was given to Sir William Lawrence, Alderman, and bequeathed to the Company in 1897. Another snuff-box has a more pleasing association. It was given by Colonel Cowell Stepney, and was made from a fragment of the tree under which the Duke of Wellington stood for some hours at Waterloo. The silver model of a Viking ship is not without

interest, and I ought to have recorded before the two silver staff heads for the beadles of the date 1724–26. They are richly ornamented with dolphins and cross keys, and on one is a merman in a helmet, ready fearlessly to fight with a sword, and upon the other a mermaid who is preparing her weapons of offence or defence with the aid of a mirror and a comb.

THE DONCASTER SHIELD, PURCHASED BY THE COMPANY AT THE MARQUIS OF HASTINGS' SALE

I have endeavoured to record the chief treasures of plate possessed by this Company, but my task would have been impossible without the aid of the Clerk of the Company, Mr. J. Wrench Towse, who most courteously placed at my disposal his valuable work on the portraits, pictures, plate, etc., in the possession of the Company, and has allowed me to make use of some of the excellent illustrations that adorn his book. I desire to express my grateful thanks to him for his great kindness.



NINA (MDLLE. DUGAZON)
BY F. JANINET, AFTER C. HOIN, 1787

MISCELLANEOUS

The Pictorial History of Shakespeare's Birthplace
By Henry C. Shelley

On the programme which has been arranged for the celebration, at the end of this month and the beginning of next, of the tercentenary of Shakespeare's death, a prominent position has been assigned to a pilgrimage to Stratford-on-Avon. There are various engagements for that occasion, chief among them being a visit to that neat little cottage in Henley Street which is accepted as the birthplace of the poet.

Whether the facts correspond to tradition is at least open to question. Sir Sidney Lee was among the doubters when he drafted the earliest version of his *Life of Shakespeare*. "Some doubt," he wrote in 1897, "is justifiable as to the ordinarily accepted scene of his birth." But a birthplace-trustee change has since modified his views. In the new and revised edition of the *Life* there is no reference to that "justifiable" doubt. Perhaps the poet's biographer realises that his official position in connection with the Henley Street shrine entails greater circumspection of language in describing the house which attracts some forty thousand sixpence-paying visitors every year.

As, however, it ill becomes the Shakespearean to "worship shadows and adore false shapes," the question as to whether the poet was born in this particular

THE BIRTHPLACE FROM THE ETCHING MADE IN 1788 BY COLONEL PHILIP DE LA MOTTE

house ought to be faced boldly and regardless of consequences. It must be admitted, then, even though such candour is rare, that there is an older tradition, which is somewhat fatal to the claims of the Henley Street house.

A late echo of that tradition sounded in the ears of Washington Irving in 1815. Did not the venerable sexton who showed him over the church express a "doubt" as to the genuineness of the birthplace? True, the kindly Geoffrey Crayon attributed the sexton's suspicion to envy; but if the American pilgrim had been acquainted with the lore of the learned and industrious William Oldys, he would have realised that the sexton had solid grounds for his scepticism. Oldys, in fact, in the first quarter of the eighteenth century, had recorded a tradition to the effect that Shakespeare was born in a house near the churchyard, and this legend persisted until the last century. "A house near the river," as the laborious J. O. Halliwell-Phillipps wrote, "called the Brook House, now pulled down, was some years since asserted to have been the birthplace of Shakespeare."

It is significant that the earliest Shakespeare devotees entirely ignored the Henley Street shrine. Sir William Dugdale, the first to give us a drawing of the poet's Stratford monument, made no reference to the house in which he was born. Travellers of 1682, 1693, and even of 1751, made no reference to any house as having been that of Shakespeare's nativity. Indeed, in 1760, only nine years prior to Garrick's spectacular "Jubilee," a noteworthy visitor to the town was wholly silent as to this matter.

No explanation has ever been offered as to how the Brook House of tradition came to be supplanted by the cottage in Henley Street. Yet when the engravings of the latter are examined from a chronological standpoint, it seems reasonable to conclude that Garrick's "Jubilee" had much to do with that transferred allegiance. It is granted that the drawing of the house reproduced by Mr. Halliwell-Phillipps is dated 1762, but its close likeness to a sketch made seven years later is practically conclusive that 1762 is a mistake.

There is no record of any pictorial delineation of the Henley Street building prior to that made by Richard Greene in 1769. The date is suspicious when taken in conjunction with Mr. Greene's relationship with Dr. Johnson, his friendship with Boswell, and his lifelong association with the city where David Garrick spent his early years. Garrick's notorious "Jubilee" was held at Stratford-on-Avon in 1769. We know that Boswell busied himself in that melodramatic affair, and it may be assumed that all the actor's Lichfield friends were interested in his venture. Nothing is more natural than that Mr. Greene should have attended the "Jubilee," especially as his sketch of the birthplace is dated that year.

That sketch, as hinted above, begins the pictorial history of the now accepted birthplace. The version, however, which is reproduced (by the courtesy of the trustees of the birthplace), is that executed in the form of an etching in 1788 by Colonel Philip de la Motte, the cousin of the painter and the friend of Captain Grose. That it follows faithfully the sketch dated 1762, by Mr. Halliwell-Phillipps, will be obvious to all who compare the two, and suggests the conclusion that Mr. Greene's drawing was the original of both.

All the earliest illustrations of the Henley Street building have several features in common. They show a modest structure consisting of two houses, each having its own doorway; but the building on the east is distinguished from that on the west by having two gables to its companion's one. And the western cottage has a pent-house over its doorway as compared with the unsheltered entrance of the other. In each the surface of the wall is broken up with those massive beams of timber which were so picturesque a feature of houses built in the sixteenth century. It should be added that the right-hand upstair window of the eastern house was in the form of a projecting bay.

Drawings made in the early or nearly mid-nineteenth century show in a startling manner that the most notable features of the eighteenth-century pictures have disappeared. The pent-house of the western building has given place to two projecting windows, while the bay of the eastern cottage has become a flat window of four lights. By 1849, on the unerring testimony of a daguerrotype (reproduced by the courtesy of the trustees), other changes had taken place, including the bricking over of a part of the front wall. In all these later illustrations, moreover, the most striking difference is the aspect presented by the roof, for the three gables of the two houses have been entirely demolished.

By a study of the accompanying sketches and engravings it is possible to follow the pictorial history of the birthplace from 1769 to 1849, even though Colonel de la Motte's etching is dated 1788. It will be seen that during the thirty-seven years which separated Mr. Greene's sketch and the more elaborate drawing which appeared in Saunders's *Warwickshire Drawings*, the Henley Street structure had undergone a notable transformation. The latter drawing was made in 1806, to which year also belong the engraving by R. D. Wheler and the water-colour

THE BIRTHPLACE IN 1806 FROM SAUNDERS'S "WARWICKSHIRE DRAWINGS"

THE BIRTHPLACE IN 1806 FROM THE WATER-COLOUR SKETCH BY D. PARKES

FROM THE DRAWING BY R. D. WHELER

sketch by D. Parkes. The latter is reproduced from a sketch-book in the Manuscript Department of the British Museum—it is believed for the first time. Beneath the picture Mr. Parkes wrote: "The above is an exact representation of the house at Stratford-upon-Avon, in which the Immortal Shakespeare was born, on the 23rd of April, A.D. 1564." In his brief notes about the town he added: "The house in which the Immortal Bard was born is in Henley Street, near the White Lion Inn: the room in which the Poet was born, by the names left upon the walls, has been visited by most of the literary characters in the kingdom, as by likewise many of the nobility."

Between the Henley Street building as it appears in the trim sketch of Mr. Parkes and the same structure as depicted in the drawing by John Brandard in 1838, there is again a marked difference, not in general outline, but in dilapidation. It had fallen into decay, indeed, by 1824, in which year the manuscript diary of the Rev. J. Hunter speaks of it as "now the worst house in the town." It is significant, too, that Mr. Hunter also refers to it as "the house in which he is said to have been born."

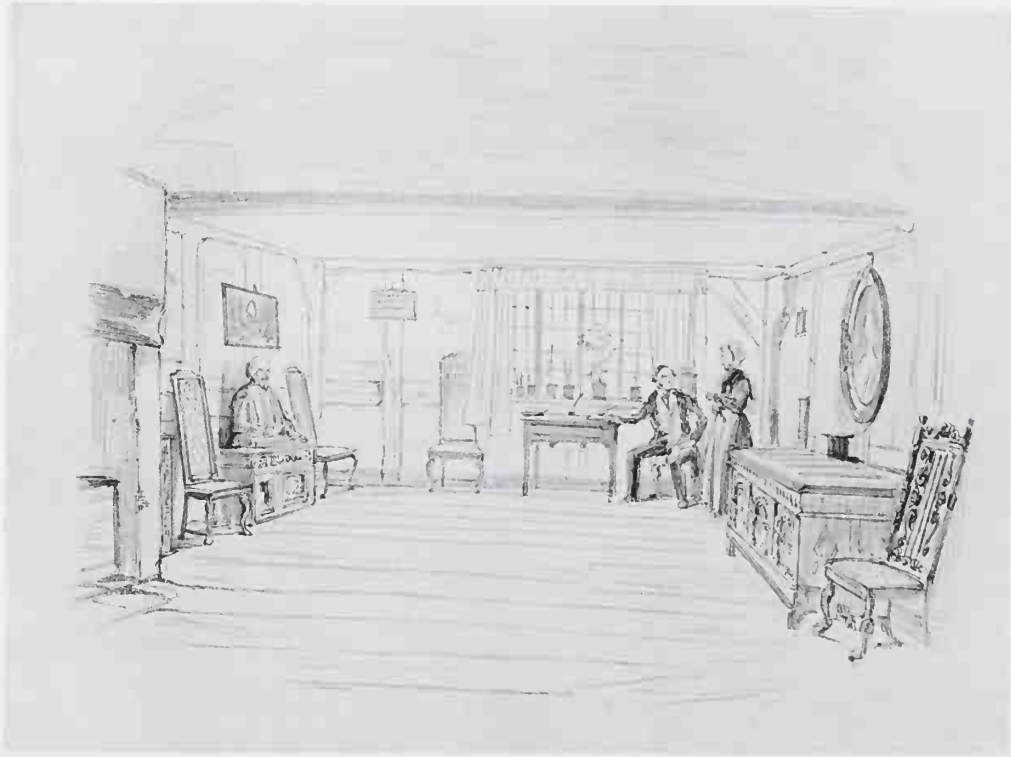
Why had the birthplace been allowed to fall into such a wretched condition, as is hinted at in the drawing by Mr. Brandard of 1838, and is painfully evident in the daguerrotype of 1849? Mainly because from 1820 there were two Richmonds in the field. The birthplace had lost its diligent cicerone, Mary Hornby by name, who had industriously collected a miscellaneous museum of Shakespeare "relics." Widow Hornby became the tenant of the Henley Street cottage in 1793, and had become "garrulous," in Shakespeare lore, by the time of Washington Irving's famous visit of 1815. Several years later the owner of the property, Mrs. Court, moved by considerations of the unearned increment which Widow Hornby was enjoying by showing the natal shrine of the "Immortal Bard," decided to increase the rent of the house from twenty to forty pounds a year. That threat took effect in 1820, whereupon Widow Hornby surrendered her tenancy, and carried off her relics to another house for the "amusement of those Ladies and Gentlemen" who took pleasure in such souvenirs.

Mrs. Hornby had correctly diagnosed the situation. Her varied "articles of Shakespeare property" secured her a liberal share of the pilgrim patronage, and to make matters worse for the extortionate Widow Court, the new custodian of the birthplace

THE BIRTHPLACE IN 1838 FROM A PENCIL SKETCH BY JOHN BRANDARD

THE BIRTHPLACE IN 1849

THE BIRTHPLACE IN 1849 FROM A DAGUERROTYPE



INTERIOR OF THE BIRTH-CHAMBER IN 1839 FROM A PENCIL SKETCH BY JOHN BRANDARD

THE BIRTHPLACE AS IT IS TO-DAY FROM A PHOTOGRAPH BY THE WRITER

seems to have sadly neglected her charge. Thus the Henley Street cottage became "the worst house in the town," and visitors confessed they would have passed it by in disgust had it not been for the board bearing the legend, "The immortal Shakespeare was born here."

Widow Court's death in 1846 marked another epoch in the history of the birthplace. As the heir to her estate was a minor, it was decided to sell the property. The announcement of the auction stirred the nation's Shakespearean conscience, and a committee was formed to raise a fund for the purchase of the Henley Street buildings. But there were Doubting Thomases still in the land. An effort to get a subscription from the London Court of Common Council was defeated; and during the actual sale on March 17th, 1847, the auctioneer's assertion that Shakespeare was born in the building was stoutly contested. However, the "lot," which Mr. Court had purchased for £260, was finally knocked down for £3,000, and from the fall of the hammer the birthplace became the property of the British nation.

That was in 1847. The daguerrotype of 1849 shows that two years later the building was still in a shameful condition. In due time the question of restoration was resolutely tackled, with the final result shown in the photograph of its present appearance. What is obvious is that the restoration carefully followed the oldest drawings of the twin building, so that there is a striking likeness between Mr. Greene's sketch and the structure familiar to present-day pilgrims.

There is another matter connected with the birthplace which must be noted in connection with Mr. Brandard's sketch of the interior of the birth-room. Not merely is it true that the poet's father did not obtain possession of the western cottage—the reputed birthplace—until his son was eleven years old, but there is a conflict in the evidence as to which room in that western building was the natal chamber. The Rev. R. Warner, who visited the town in 1801, noted in his diary: "On enquiring for the birthplace of our great poet, we were not a little surprised to be carried through a small butcher's shop into a dirty back room." And yet it is a front room upstairs which is shown as the actual birth-chamber!

Such are the facts. Each must draw what deductions he thinks warranted. The problem, however, suggests a new field for the collector of prints. In the birthplace itself there are only eight pictures of the building. Apart from the three here reproduced, there are an etching by A. Rider of 1824, a copy of a water-colour made by Miss Halliwell in 1867 from an original of 1830, a chromo-lithograph of 1849–50, a water-colour of the western cottage dated 1858, and an oil-painting by J. T. Marshall showing the building in 1871.

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NOTES & QUERIES

[*The Editor invites the assistance of readers of* THE CONNOISSEUR *who may be able to impart the information required by Correspondents.*]

UNIDENTIFIED PAINTING (No. 209).

DEAR SIR,—The following are the particulars of the picture of which I send you a photograph :—My husband, the late Mr. E. J. Bridgman, estate agent of Cheshunt and Hoddesdon, bought the picture *Our Saviour and St. John Embracing* at a sale at Cheshunt about twenty-two years ago, at the house of the late Miss Batho. Her family bought it at a sale by Messrs. Robias & Co. in 1820 at Wanstead House, the seat of Lord Essex, when it was catalogued as a Rubens.

I have seen a small copy of it in the Dulwich Picture Gallery, and the curator there told me that that one was a copy of a Van Dyck, and that the original once belonged to James II., and afterwards to Sir — Grey.

What I want to know is where the original of this picture is, or if the one I now possess is the original.

The canvas is 37 in. by 39 in., and is framed in a gilded hand-carved oak frame. I cannot see that it is signed anywhere by the artist.

Can any reader give me information on this subject?

Believe me,
Yours truly,
(Mrs.) A. BRIDGMAN.

(209) UNIDENTIFIED PAINTING

CHINA MARKS: NANTGARW PORCELAIN (NOV., 1915).

SIR,—Referring to the question of the impressed mark on the Nantgarw ware, it is impossible that the letters could be G.W., because there was no such person as *George* Walker employed there. Billingsley's son-in-law was named *Samuel* Walker (*vide The Ceramics of Swansea and Nantgarw*, published by Bemrose, London and Derby, in 1897).

Yours, etc., W. TURNER.

CHINA MARKS: NANTGARW PORCELAIN (NOV., 1915).

DEAR SIR,—Mr. Sheldon first suggested that as the works at Swansea were known as the Cambrian Works, the "C.W." found in conjunction with Nantgarw might stand for "Cambrian Works," to distinguish the wares made under Billingsley's management after the factory was transferred to Swansea. This view was adopted by Mr. Solon in his work on English porcelain.

Yours faithfully, E. J. SIDEBOTHAM.

UNIDENTIFIED PAINTING (No. 210).

DEAR SIR,—This picture measures 58¼ in. by 28 in. without the frame. It seems to have a thick coat of varnish on it. It came into my possession after lying in a furniture depository for many years. A pasted label on the back has some indecipherable writing ending with "Salvator Rosa." Can any reader tell

ARIADNE

BY HAROLD PARKER

At the Tate Gallery

[Photo Mansell

(210) UNIDENTIFIED PAINTING

me if the character of this work is after this artist's style ?

Yours faithfully, E. O. G.

RED LACQUER VASE (OCT., 1915).

DEAR SIR,—With reference to the red lacquer vase illustrated in THE CONNOISSEUR belonging to Francisco Munz Barreto, of Buenos Aires. This vase is Chinese work, probably of the time of Kang-hsi, possibly earlier. If about 9 in. high, it may be worth £50 to £80.

Yours sincerely,

L. W. C. LORDEN, A.R.I.B.A. (Shanghai).

UNIDENTIFIED PAINTING (NO. 190), AUGUST, 1915.

DEAR SIR,—In the August 1915 number Thos. C. Turner puts question No. 190. The painting will probably be by Frans Francken the Younger. He was born May 2nd, 1581, at Antwerp, where he died May 6th, 1642, son of Frans Francken the Elder. During the lifetime of his father till 1616, whose pupil he was, he signed his name preceded by den J(ongen), which means "the Younger." Of course the signature has been wrongly read (an S. instead of F). F. Francken the Second was a painter of biblical and historical subjects.

Truly yours,

FLUGI V. ASPERMONT (The Hague).

UNIDENTIFIED PAINTING (NO. 206), FEB., 1916.

DEAR SIR,—I see in THE CONNOISSEUR for February a photo of an unidentified painting (No. 206) which is said to be the original *Io* by Correggio. Perhaps it may be of interest to the owner to know that I have an old engraving (Bartolozzi) which seems to be exactly the same one, only in my engraving the figure is seated facing the opposite direction: there is also more detail to be seen. The inscription underneath is as follows:—

Allegri da Correggio Pinxt — F. Bartolozzi Sculpt.
M. Benedetti delt: — "Coat — *and Io*
Jupiter — of
Josepho II Romanorum — Arms." — Imperatori &c. &c. &c.
Franciscus Bartolozzi D.D.D.

From an original picture by Correggio
in the Imperial Gallery at Vienna

Published March 1st, 1785, by Torre & Co., No. 28, Haymarket;
et a Vienne Chez Artaria Co.

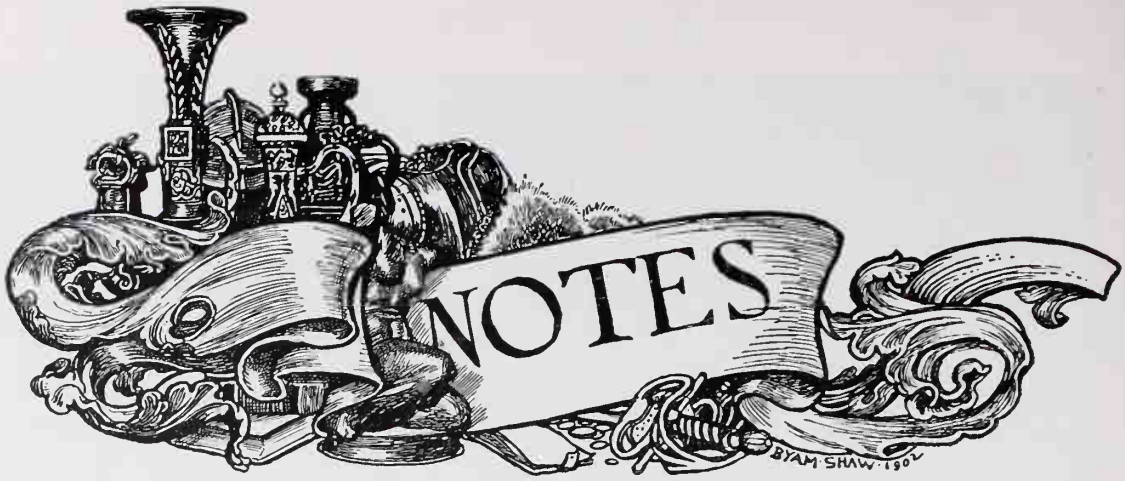
I could have engraving photographed if it would be of any use or interest to the owner of the painting.

Yours faithfully, (Mrs.) N. M. BULL.

UNIDENTIFIED PAINTING (NO. 204), FEB., 1916.

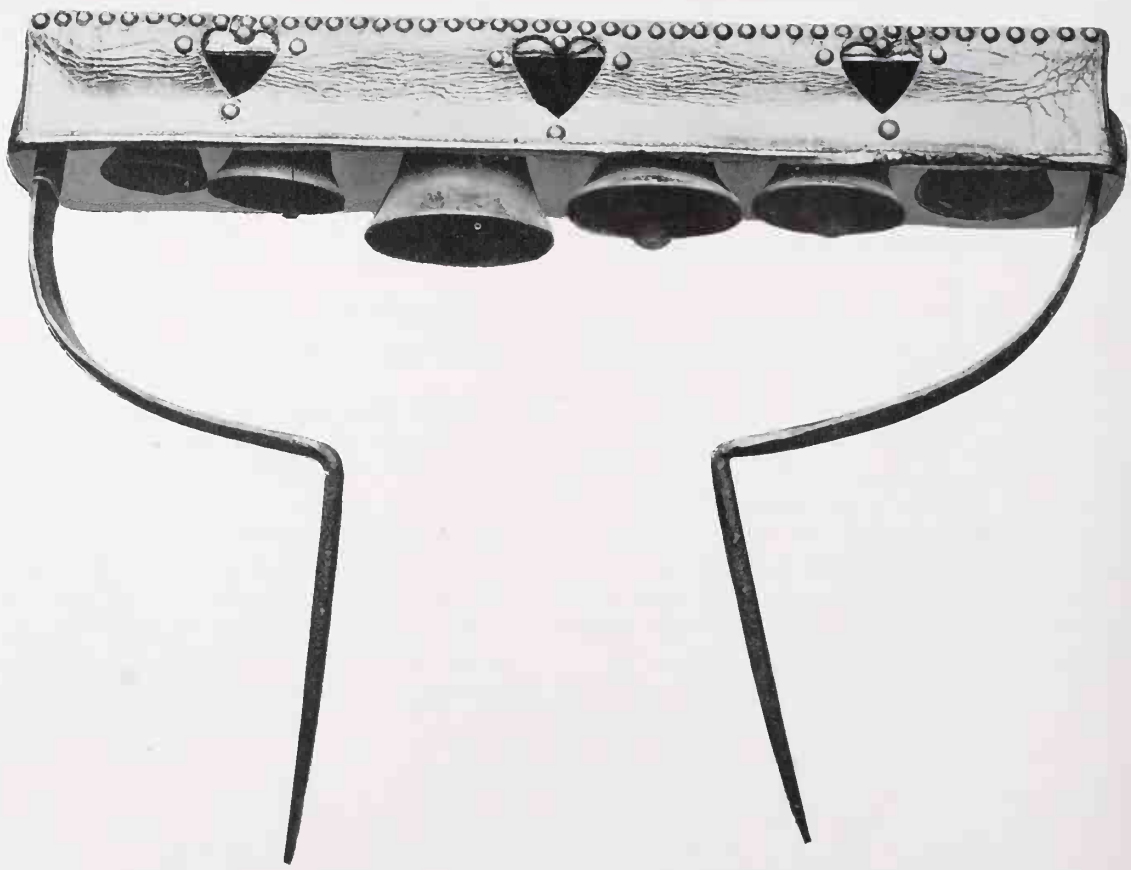
SIR,—In reference to the picture No. 204, "Unidentified Painting," I think if the owner would refer to the catalogue of the Dublin Exhibition of 1873, he will find the title is *Diana after the Chase*, by Correggio. There were no Albanos exhibited.

Yours faithfully, JAMES WALKER.



Latten (or Waggon) Bells

"LATTEN—the old English name for a mixed metal, a variety of brass, much used for monumental brasses, candlesticks, and other metal work. It began to be manufactured in England in the sixteenth century, after having been long imported from Flanders and Germany"—so says my *Encyclopædia*. Sixty or seventy years ago every horse in the team of a large farm waggon would be decorated with a set of bells as well as many brass ornaments. They were frequently the property of the waggoner, were highly prized, and kept in splendid order. Each bell was attuned to a different note, not simply to make jingle, but to give a pleasant sound. One object of wearing the bells was to warn a team coming in an opposite direction, many of the country lanes being so narrow that passing another team was out of the question. Certain rules of the road were instituted, which, if not complied



No. I.—SET OF SIX BELLS FROM CHRISTCHURCH

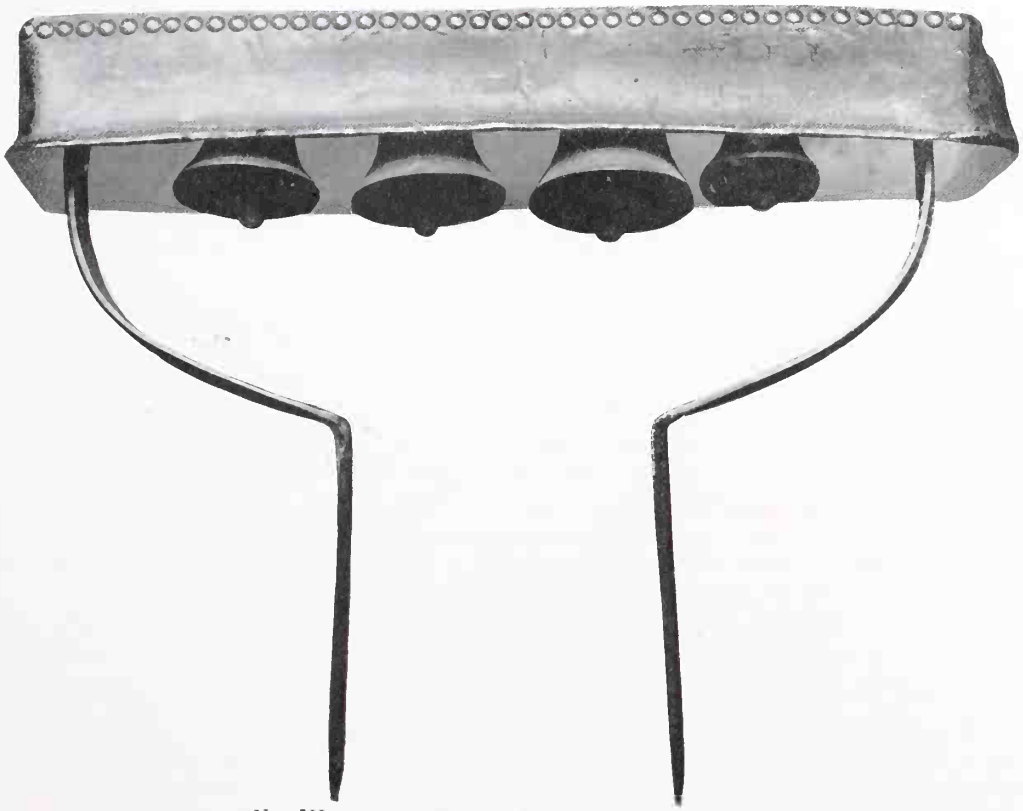
No. II.—SET OF FIVE BELLS FROM SUSSEX

with, often led to the waggoners fighting out the question of which should give way. The Rev. J. Marriott likens marriage to a Devonshire lane :—

"In the first place 'tis long, and when you are in it,
It holds you as fast as a cage does a linnet,
For howe'er rough and dirty the road may be found,
Drive forward you must, there is no turning round.

"For though 'tis so long, it is not very wide,
For two are the most that together can ride,
And e'en then 'tis a chance but they get in a bother,
And jostle and cross and run foul of each other."

Mrs. Jekyll, in her charming book, *Old West Surrey*, says that "an aged farmer remarked to her, 'I mind when we always went to market with the teams and



No. III.—SET OF FOUR BELLS FROM CHRISTCHURCH

the latten bells on, and when they wore *they*, the horses was just as proud as the carters was.' There were four rings of bells in a set, and each set had four bells, except the one with the largest bells of deep tone; each set made its own chord, while the whole clanged and jingled in pleasant harmony."

Doubtless customs varied, as a writer from Chichester says he well remembers the farmers' waggons coming through the North Gate, the horses carrying bells in frames. The first horse had three bells, the second four, the third five; they were of various sizes, harmonising well. A single round bell like the outside ones in No. iv. were called "rumblers," and frequently "the letters W.R. (Willielmus Rex, William III.) were stamped on the under-side of the bell."

I have fortunately obtained four sets of bells, as here illustrated. Each set is fixed to a strong piece of board, covered with stout leather, which is brought down round the bells, so as to protect them from the weather.

No. i. has six bells. On the end of the frame is a brass plate marked "18 W.B. 38." The leather comes down very low, almost hiding some of the smaller bells. Three hearts are stamped out of the leather on both sides of the frame; a row of brass-headed nails runs round the top, and three such nails adorn each heart. This set came from Christchurch.

No. ii. These are from Sussex; five on the frame. The leather surround is scalloped, and does not come down so far as in No. i., giving a better view of the bells. This set is the most musical.

No. iii. Four bells on the frame: they also came from Christchurch. The leather is only relieved by a row of brass-headed nails.

No. IV.—SET OF THREE BELLS FROM WILTSHIRE

No. iv. This set, I was informed, came from Wiltshire. It is much inferior; there is only one bell with a clapper; the other two are what we should now call cow bells. Inside each is a piece of metal that causes anything but a musical sound. I am told that it is some years since a team of horses with a full set of bells has been seen upon any of our country roads.

The shaped irons that are in all cases attached to the frame, fitted into sockets provided for them on the horse's collar. The frame of the largest set is 2 feet long and 5 inches across the top, the leather curtain being 3 inches deep. It weighs 13½ pounds, which must have been a serious addition to the weight of the horse's trappings.—MABERLY PHILLIPS, F.S.A.

Elizabethan Brass Weight

THE Norwich Castle Museum collections have recently been enriched by the acquisition of a brass weight (see illustration), which was, in all probability, one of the standard weights of the City of Norwich at a time when the famous goldsmith, Peter Peterson, was

living and working in the city. The weight is one of a set of cup-shaped weights, and measures $6\frac{1}{8}$ inches in diameter. It bears an inscription on the rim:—"CCLVI oz. ℞ [Troy]" and the stamp Castle over

ELIZABETHAN BRASS WEIGHT IN THE CASTLE MUSEUM, NORWICH [PHOTO D. PAYLER

Lion (=Norwich), and on the side:—"Ano. Do. 1588. EL. Ao. Reg. XXX" and a crown.

The following is an extract from the City Records under the Chamberlain's accounts for 1587-8:—

	li.	s.	d.
Payed to the Barons and other officers of the xchequier for a Pyle of Brasen wayts for this Citie appoynted by proclamation to bee hadd thear -	IX.	VIII.	XI.
Item to Mr. Pearsse, Keeper of the xchequier for his fee - - -		II.	
,, to Mr. Fanshow for his fee - -		III.	IIII.
,, for thindentures to receyve them by - - - - - - -			XII.
,, to Alderman Martyns for a Pyle of gould waytes - - - -		III.	IIII.
,, to the Porters and watermen for goyng and stayeing to and at the xchequier dyverse tymes for the same wayts to carry them to the water syde - - - - -		II.	VI.
,. to carryeng them to Quenchithe to be carryed by a lane into Cheapsyde - - - - -			VI.
,, for hays, a hamper and lyne to pack with - - - - -			XXII.
,, to a Carre to carry them to the Carts - - - - - -			IIII.
,, to Fond for bryngyng them from London wayeng CC wayghts -		VIII.	

The National Gallery of Melbourne

SIR,—With regard to Mr. Frank Gibson's tardy reply in the December number of THE CONNOISSEUR to an article on "The National Gallery of Melbourne" which appeared in your magazine last August, I beg to offer the following remarks:—Mr. Gibson refers to the criticism quoted by you from the Melbourne *Argus* as "inspired by malice or incompetence, or by a combination of both." Your readers, Sir, will decide if the trustees of that institution are influenced in these matters by such criticism, or whether they may not rather be supposed to look for a high standard and exact information, which in many cases has not been provided.

I appreciate the difficulty of making a discussion of this nature interesting to those who have not the "damning evidence" of the pictures before them. I, therefore, confine my remarks mainly to the "Hoppner" portrait illustrated in your August number. Of the Reynolds (also illustrated) I merely say that the general tone of the flesh is colourless, a hectic patch has been scumbled over the cheek, and the ear, nostril, and lips have been coarsely redrawn, I should say, with venetian red. The painting of the bodice, cape, and glove is barely passable, while the hair is poor in quality of pigment, and flat in tone. For this £5,000 was paid. Most of the other pictures mentioned by Mr. Gibson are characterised in my article as "good names but poor company." Of those instanced as recommended but declined, it should be understood that their prices ranged

from £350 (for a flower piece) up to £1,000, £2,800, £4,000, £6,000, and £7,500. Surely it is not to be wondered at that the trustees hesitated to make so many costly experiments after the disappointments already experienced. *The Bent Tree*, by Corot, claimed by Mr. Gibson, was originally selected by myself, and my recommendation was adopted by the trustees months before it was purchased (in 1907), or before Mr. Gibson came upon the scene. This and the Cecil Lawson, I may assume, were bought on my strong recommendation, as the official catalogue recognises.

Out of a tangle of contradictory and misleading statements the following are culled as representing the general tenor of the "Hoppner" transaction (£2,000), which may possibly be of service to others similarly placed. The picture in question, which, in my opinion, is worthless as a work of art, was recommended to the Felton Bequests' Committee and the Trustees of the National Gallery in 1910 as "a fine example," as "the best of three he did of Mrs. Robinson" (I understand the picture that fills this place was sold at Christie's in 1896 for £945, and now belongs to Sir Carl Meyer); as "representative and finely preserved"; "cheap at £2,000"; "a bargain for the National Gallery"; "at Christie's it would fetch from 3,000 to 4,000 guineas"; that "it had been in the possession of the Bouverie family for generations (thirty-five years was the term)"; that it was definitely a portrait of Mrs. Robinson, painted by Hoppner; and that it was "mentioned and described in the standard book on Hoppner," which Mr. Gibson had to admit was not the case.

SILVER-GILT ELIZABETHAN COMMUNION CUP, WITH PATEN COVER, BEARING LONDON HALL-MARK 1571 WEIGHT 20 OZ. TO BE SOLD AT THE RED CROSS SALE AT MESSRS. CHRISTIE'S ROOMS

The dealer who bought it at auction as a Romney (for £165), and sold it two months later to Sir William Bennett as a Hoppner (for £1,000), was "almost certain" that he informed the buyer of this "at the time." Sir William, however, fears "he is mistaken in thinking that he told me about the purchase of the picture as a Romney—at all events I have no recollection of his doing so. So far as I remember, the picture was shown to me as a Hoppner and nothing more." One can hardly believe that a collector would pay £1,000 for a picture and forget such an interesting fact as that it had for many years passed under another name, if this information had been imparted. Nor can one think for a moment that the vendor would withhold this fact from the Felton Bequests' Committee while professing to give its history, as far as he knew it.

According to the late owner and Mr. Gibson, the joint authors of the standard work on Hoppner knew this portrait—one of them "wished to buy it as a Hoppner," while both "wished to have it catalogued and photographed in their book as a Hoppner." But they did none of those things, and declined to mention it in their exhaustive and authoritative work. In Mr. Gibson's letter to THE CONNOISSEUR, I notice he contradicts his previous statements, and says "the picture only became known to Messrs. Mackay and Roberts just after the first edition of their book on Hoppner had appeared."

I have not seen the new edition of this work, but I understand there is an entry of this painting in the supplement with the following remark: "In the opinion of both Mr. C. J. Holmes and Mr. Humphrey Ward the portrait is undoubtedly by Hoppner." In the light of what follows this is interesting. These two gentlemen were called in to give an opinion on this picture before its sale to Sir William Bennett in 1907, and both of them apparently attributed it to Hoppner. In 1911, after its authenticity had been challenged, Mr. Ward was shown "photographs" of it, and said it certainly looked like a Hoppner. But he declined to put this in writing, as he hardly remembered the picture, it being "nearly four years since Mr. Turner said he had shown it to him." At the same time Mr. Holmes "was shown photographs of it before it was cleaned and afterwards," upon which

evidence he wrote, "the picture has every sign of being a fine Hoppner." So it appears that the above decided opinions, together with that included in Messrs. Mackay and Roberts's new edition of their "Hoppner," were derived mainly from photographs, and only in a lesser degree from vanishing memories of the painting itself.

The question becomes still more vexed by the fact, only discovered after its sale to the Melbourne Gallery, that this picture had been cleaned about 1909, and that photographs of it exist before and after the process, though I have only been able to see the latter version. Were the opinions of these two critics formed from the picture in its original state or photograph therefrom, or from one taken after having been cleaned, with possibly the "restoration" that that process so often entails? I have great respect for Mr. Holmes as a writer on art, but as he and Mr. Humphrey Ward saw the picture before it was cleaned, and I have only seen it since, I am the less troubled about our opinions being at variance. However that may be, as an artist I take full responsibility for saying that, as it was delivered in Melbourne, there was no vestige of mastery to be found in the painting from top to bottom, and, therefore, that it had no significance or worth as a work of art. Moreover, in view of the foregoing extraordinary circumstances, for Mr. Ricketts, who is conjointly responsible for its purchase, to assert that this particular "Hoppner" "is not in the category of doubtful pictures" is, to say the least, astounding.

Yours faithfully,

L. BERNARD HALL,

Dec. 17th, 1915. National Gallery, Melbourne.

[*We believe that the present letter of Mr. Hall to* THE CONNOISSEUR *is written with the permission of the Trustees of the National Gallery, Melbourne.*—EDITOR.]

SIR,—Your issue of August, 1915, contains an article on the National Gallery of Melbourne and Felton Bequest. I am desired by the Felton Bequests' Committee, of which I am chairman, to state in correction that all purchases of works of art under the terms of the bequest are made with the full concurrence of the Felton Bequests' Committee and the Trustees of the National Gallery. Either body may recommend a purchase, but the other must concur before the purchase is authorised.

The Trustees, Executors, and Agency Company, Ltd., are the trustees of the Will, and are a distinct body from the above.

The article proceeds to reproduce an attack made in our local press by Mr. Bernard Hall, the Director of the National Gallery, on certain purchases. I am pleased to be able to inform you, on the authority of the Trustees of the National Gallery, that Mr. Hall did not write the article in question as their representative, and that its publication did not receive their sanction or approval.

Yours faithfully,

CHARLES BAGE,

Chairman, The Felton Bequests' Committee.

Stamp Collecting

IN continuation of our notes last month on postage stamps, whose issue have been caused by the war, we give further particulars of the issues made by the various Expeditionary Forces in the conquered German colonies.

CAMEROONS.—In 1915 the British authorities seized the German S.S. *Professor Woermann* at Freetown, Sierra Leone, West Africa, and among her cargo they found a large stock of the stamps of German "Kamerun," the well-known type with a view of the Kaiser's yacht, the *Hohenzollern*. These were surcharged with the letters C.E.F. and a new value in English currency, and were put on sale at Duala, in the Cameroons, on June 21st, 1915. The letters C.E.F. signify "Cameroons Expeditionary Force."

The following are the values issued and the numbers of each :—

½d.	on 3 pfennig - -	20,000
½d.	,, 5 ,, - -	100,000
1d.	,, 10 ,, - -	100,000
2d.	,, 20 ,, - -	59,900
2½d.	,, 25 ,, - -	10,000
3d.	,, 30 ,, - -	10,000
4d.	,, 40 ,, - -	10,000
6d.	,, 50 ,, - -	10,000
8d.	,, 80 ,, - -	10,000
1s.	,, 1 mark - - -	2,000
2s.	,, 2 marks - -	2,000
3s.	,, 3 ,, - - -	2,000
5s.	,, 5 ,, - - -	2,000

As will be seen, the number of these war provisionals is far greater than that of German New Guinea or of the Marshall Islands, which we published last month, and these will be much commoner stamps and within the reach of most collectors.

SAMOA.—The German Colony of Samoa surrendered to the New Zealand Expeditionary Force on August 29th, 1914. The whole of the stock of German Samoa stamps were seized, and were surcharged at the office of the Samoanische Zeitung, at Apia, with bold letters G.R.I. and new value in British currency.

The following is a list of the stamps issued and the number of each :—

½d.	on 3 pfennig - -	16,700
½d.	,, 5 ,, - -	14,700
1d.	,, 10 ,, - -	7,000
2½d.	,, 20 ,, - -	19,700
3d.	,, 25 ,, - -	3,800
4d.	,, 30 ,, - -	1,600
5d.	,, 40 ,, - -	1,400
6d.	,, 50 ,, - -	6,000
9d.	,, 80 ,, - -	1,700
1s.	,, 1 mark - -	135
2s.	,, 2 marks - -	126
3s.	,, 3 ,, - -	458
5s.	,, 5 ,, - -	535

These stamps are much scarcer than the Cameroons, and the high values are very difficult to get, most of them having been bought up in Australia.

Recent Auction Prices of Stamps

Walter Bull & Co. December Sale.—Great Britain, O.W. officials, pair of 5d. unused, £6—full catalogue price; Portugal, p. en croix, 120r., used, £1 12s.; Ceylon, 2s. blue, imperfect, used, 70s.; Patiala, 1891, 2, 3 and 5 rupees, unused, £7 10s. (catalogued £12 5s.); Zululand, 5s. used, 33s.; Gibraltar, £1 used, multiple watermark, £3 12s. 6d.

January Sale.—Belgium, 1850, 10c., unused, £4; Bangkok, 1882, TWO CENTS on 32c., mint, £3 17s. 6d. (catalogued £10); Ceylon, 1857, imperfect, 4d. dull rose, used, £12 (catalogued £28); 1883, 16c., violet, C.A., unused, £7; Cape of Good Hope, 1855, 1s. yellow green, 31s. (cat. 35s.); Patiala, 2, 3 and 5 rupees, £7 10s.; Wurtemburg, 1879, 2m., 50s.

Messrs. Puttick & Simpson, of Leicester Square, W.C., sold a set of Tientsin provisionals for £11; Great Britain 2s. brown, unused, £10—a good price; and a very fine used £6: 10d. O.W. OFFICAL, 1902, £6; Trinidad 1d. litho., blue, early impression, £10 10s.; and medium print, 84s.

Glendining & Co., 7, Argyll Street, Oxford Circus, W.—France, 1870, 20c. blue, unused tête-bêche, £3 5s.; Martinique, 1888, 15c. on 4c., £4; a set of thirteen Cameroons sold at £4 5s., but three values had the perforations clipped; Gibraltar, 1911, 8s., unused, 44s.; Great Britain £5 orange, used, 37s.; Lagos, single C.A. 2s. 6d., unused, 42s.; 10s., unused, £7 5s.; British Colombia, 2½d. rose, imperfect pair, £4 2s. 6d.; Panama, 1906, inverted centres, 2c., 18s.; 5c., 15s.; 50c., 22s.; St. Vincent, 1915, "ONE PENNY" on 1s. green, unused block of 4, £2 10s.—a price considerably over what they are sold for retail; Canada, 6d. on laid and on wove paper, a number of used copies sold at from £2 15s. to £3 5s. each, well over catalogue prices.

January Sale.—Togo, narrow selling, used 5pf. green, 36s.; 10pf., unused, 44s.; Zurich, 4rp., poor, £7; Straits Settlements, 7c. on 32c. red, no stop after "cent," £3 7s. 6d.; Cameroons, set of 13 sold at full catalogue price of £6, and sets of eight low values at 21s. each; Lagos, 10s. brown, unused, £7 5s.

February Sale.—This sale contained a good lot of the old issues of New Zealand, among them being 1862 1d., pelure paper, imperfect, sold for £6, although only catalogued at £5; 1s. green on blue paper sold at £5; 1d. red on blue, 95s., although catalogued only 90s.; 2d. watermark lozenge, £4 7s. 6d.; and the rare 1d. brown, watermark N.Z., fetched £12 10s.

Harmer, Rooke & Co.—A very rare piece was a mint block of four Barbados, 1870, 1d. blue, watermark, large star, which sold for £18, and must be considered a great bargain, as single copies have been sold for this much each; Ceylon, 1s. 9d., imperfect, £3 2s.; and 2s. blue, fine, used, £7; East Africa and Uganda, 1906, 20r., used, 31s.; Great Britain 1d. black, V.R., £7 15s., unused, 1840; strip of three 2d. blue, 27s.; Levant, 1887, 40 paras, unused, double surcharge, £12.

Messrs. Plumridge & Co., of Chancery Lane, W.C. *January Sales.*—Barbados, 1873, 5s. rose, unused, 70s.; Gibraltar £1, single watermark, unused, £4: British 2s. brown, used, 60s.; £5 orange on bluish paper, used, £6 10s.: £5 on white paper, used, 64s.: £1 brown, watermark crowns, with I.R. OFFICIAL and SPECIMEN, sold at £9—a good price for a "specimen" stamp; but the £1 green, King Edward I.R. OFFICIAL, brought £15 10s. with "specimen," this being one of the rarest British stamps, and worth over £100 without the word "SPECIMEN"; New Brunswick, 1s. mauve, used, £13; Nova Scotia, 1s. penstroked, £8.

Our Plates

FULL of interest to the connoisseur is our plate entitled *The Scholar*, which is reproduced from an original pastel study by Drouais. The draughtsmanship is arresting, and carries conviction with it, whilst the forceful handling makes the head stand out in a manner that compels admiration. It may be said with truth of this picture that it is a work of art, and not merely a subject with a well-known name attached to it.

Better known, perhaps, under the title of *Nina, ou la Folle par l'amour*, the fine engraving in colours by Janinet, after Hoin, is also a portrait of Mademoiselle Dugazon. It forms an interesting and valuable example of French work of the higher class during the eighteenth century. The majority of our plates this month are taken from works of the French school. The original of Greuze's *Boy with Dog* hangs in the Wallace collection, and is therefore one of the national art treasures which have been withheld from the public by the closing of the museums and galleries. The *Portrait de la Princesse de Conti*, at Versailles, is an excellent example from the brush of Pierre Gobert, who was born in 1666, and died in 1744. Although John Baldrey was a painter by profession, he also produced a few engravings, and of these *Cecilia* is one of the best-known subjects. Baldrey was born in 1750, and exhibited three portraits at the Royal Academy in 1793 and 1794. It is not known precisely when he died, but he is ascertained to have been still living in the year 1821.

BURLINGAME
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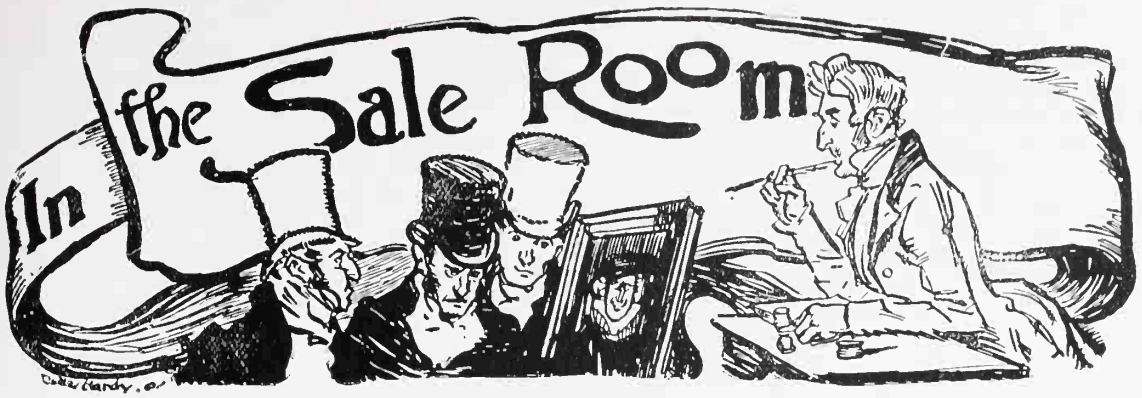
LIB.

CECILIA

BY J. BALDREY

AFTER JOHN HOPPNER, R.A.



Pictures and Drawings

A PAINTING by F. Guardi of *A Landing on the Lagoons, Venice*, was sold at Messrs. Christie, Manson & Woods on February 4th for £220 10s. It measured 12¼ in. by 20 in., and was put up to auction by order of the executors of the late Mrs. Ayrton, of Abbot's Rock, Chester. *The Interior of an Apartment*, by L. de Jongh, 19 in. by 24 in., was knocked down for £199 10s. The English School was most in evidence, however, and two of the more important bids were made for examples by a modern artist, Charles Sims, R.A. Of these *Bacchus and Ariadne*, 19¼ in. by 29¾ in., realised £89 5s., whilst *Cupid Captive*, an oval, 35 in. by 26¼ in., brought £84. Amongst other lots, *Feeding Pigeons*, by W. R. Bigg, R.A., 16 in. by 20 in., fetched £48 6s.; *Verona*, by W. Callow, 1855, 28¾ in. by 22½ in., £39 18s.; *Scene on the Sussex Coast*, by W. Shayer, 29½ in. by 39½ in., £32 11s.; *Portraits of two Children of the Harrison Family*, Early English School, 28¾ in. by 24½ in., property of the late Mrs. Ayrton, £31 10s.; *An Old Cottage at Shottermill*, by H. Allingham, 13 in. by 17 in., £31 10s.; *Regular Customers*, by Edgar Bundy, A.R.A., 14½ in. by 21 in., £29 8s.; and *Love's Curse*, by Lady Alma-Tadema, on panel, 12½ in. by 8½ in., exhibited at Burlington House, 1909, from the collection of G. Maculloch, 1913, £26 5s. A curious item consisted of a pair of *Frozen River Scenes*, with skaters, including Mr. Van Brussel, the flower painter, and Mr. Vallette, the Hague collector, by H. W. Schweickardt, on panel, 10½ in. by 16¼ in., which was knocked down for £22 1s. A *Portrait of the Countess of Portland*, by Netscher, 28 in. by 22 in., from the collection of James Cowan, of Glengorm, realised £47 5s.

On February 3rd Messrs. Knight, Frank & Rutley dispersed a collection of paintings which had belonged to the late Lady Pirbright. The most important item was a *Portrait of a Lady seated in a garden*, by Fragonard, 1794, 20 in. by 15 in., in carved frame, exhibited at the French Loan Exhibition, Guildhall, 1898, which fetched £115 10s. A *Virgin and Child*, by Luca Signorelli, 27 in. by 17 in., brought £94 10s.; *The Holy Family*, by G. A. Bazzi, 24½ in. by 19 in., exhibited at the Royal Academy Winter Exhibition, 1904, £73 10s.; and *St. Catherine*, by Luini, 14½ in. by 11½ in., on panel, in carved Italian frame, exhibited at the Royal Academy Winter Exhibition, 1904, £67 4s. Amongst other lots a *Head of a Boy* (portrait of the artist's son), by J. B Greuze, 15½ in. by 12 in., exhibited at the French Loan Exhibition, Guildhall, 1898, was knocked down for £40, whilst *A Garden Scene*, by Lancret, 28 in. by 22 in., sold for £57 15s.

At the sale of the collection of the late Edward Allday, of Edgbaston, which was held at Birmingham by Messrs. Horatio Lane & Smith on February 9th and 10th, two hundred guineas was realised for a pair of paintings, *A Lincolnshire Gang* and *Potato Harvest in the Fens*, by R. W. Macbeth, R.A. Amongst other lots, *A Coast Scene*, by W. Shayer, senior, brought 150 gns., and *Mending the Sail*, water-colour by Walter Langley, 102 gns.

On February 14th, a *Portrait of Anne Rogers*, by John Opie, 29 in. by 24 in., was knocked down for 200 gns. at a sale held by Messrs. Hampton & Sons. The subject of this picture was the grandmother of the late Miss Lister, of Upper Heath, Hampstead, by the order of whose executors it was sold.

A curious item came under the hammer at Messrs. Sotheby's on February 2nd. It was a *Portrait of a Child*, standing and holding an open circular box, dated 1624, on a panel. It came from Moyles Court, near Ringwood, the residence of Dame Alice Lisle, who was beheaded in 1685 for sheltering Monmouth's supporters. The highest bid for the picture was one of £12 10s.

The most important sum realised on February 11th at Messrs. Christie's was £136 10s.—bid for *Two Cows and a Flock of Sheep in a Meadow*, by T. S. Cooper, R.A., 1858, 29¼ in. by 41½ in. It came from the collection of the late John Cockshut, of Glenmore, Willesden Lane, as did also *The Morning of the 12th of August: Loch Earn, Perthshire*, by Basil Bradley, 39½ in. by 69 in., exhibited at the Victorian Era Exhibition, 1897, which fell for £43 1s.; *Elaine Guarding the Shield of Lancelot*, by Henrietta R. Rae, 51½ in. by 28½ in., £31 10s.; and *A Farm Stream*, by Yeend King, 23 in. by 35½ in., £29 18s. 6d. The property of H. E. Smith, Esq., of Leamington Spa, *In the Woods*, by J. Syer, 39¾ in. by 59½ in., fetched £37 16s., and *Time to Get Up*, by Arthur J. Elsley, 1898, 33½ in. by 25 in., £23 2s. From various sources, *Avare et Gourmand*, by F. Brunery, on panel, 17¼ in. by 14¼ in., brought £73 10s.; *A Moorish*

Courtyard, by M. Fortuny, 1866, on panel, 17¼ in. by 25¾ in., presented by the artist to Tomas Moragas, £58 16s.; *Arundel Castle from the Arun*, by E. M. Wimperis, 1889, 11¼ in. by 18¼ in., £32 11s.; and *The Tuilleries Gardens*, by A. A. Glendenning, jun., 1906, 35¼ in. by 23½ in., £26 5s.

The collection of the late Charles Leeming, of Kensington, came under the hammer at Messrs. Christie's on February 18th. *The Madonna and Child with an Angel*, by the Master of Frankfort, on panel, arched top, 26½ in. by 20 in., realised £136 10s.; *Madonna and Child enthroned with St. Joseph*, by the Master of the *Death of the Virgin*, on panel, 18 in. by 13 in., £105; *Interior of a Barn*, by Jan Steen, on panel, 22¼ in. by 25½ in., £84; *Backgammon Players*, by the same, 16 in. by 19¾ in., £73 10s.; *The Piazetta of St. Mark's, Venice*, by Guardi, 29½ in. by 40¾ in., £69 6s.; *Peter Denying Christ*, by Gerard Seghers, 61 in. by 89 in., £60 18s. (a framed print by Bolswert was included in this lot); *A Town on a Frozen River*, by H. van Minderhout, on panel, 28 in. by 41 in., £58 16s.; *Landscape with lime-kilns*, by J. van Goyen, signed with initials and dated 1665, on panel, 14½ in. by 22½ in., £57 15s.; *Madonna and Child with the Infant St. John*, School of Botticelli, on panel, 24¾ in. by 17½ in., from the Abbey of Glastonbury, £56 14s.; *View of Amsterdam*, by J. H. Verheyden, 22½ in. by 31 in., £43 1s.; and *The Card-Players*, by J. M. Molenaer, on panel, 13½ in. by 10 in., £39 18s.

Engravings

PROBABLY what was the most discussed lot of the season's print sales was a complete set of thirteen plates in colours of the *Cries of London*, by Schiavonetti, Vendramini, Cardon, and Gaugain, after Wheatley, upon which the hammer finally fell at 500 gns. at Puttick & Simpson's on February 18th. The set took twenty-five years to collect. As a matter of fact there were fourteen plates in all, since two versions exist of *Gingerbread*. In pre-war times sets put up to auction have realised close upon £1,000 apiece.

The opening lot of Messrs. Christie's sale on February 15th consisted of a plate in colours, from the *Cries of London*, by Gaugain, after Wheatley, which brought £26 5s. It was the property of Major Sir Arthur J. Campbell-Orde, Bart., from whose collection also came a portrait of *Admiral the Earl of St. Vincent*, by J. R. Smith, after G. Stuart, which was knocked down for £35 14s. On the same day the collection of the late E. A. Thurburn, of Rothiemay, Banffshire, was dispersed. Amongst the portraits after J. Hoppner, R.A., a first published state, with title in etched open letters, of *The Daughters of Sir Thomas Frankland*, by W. Ward, attained the sum of £546; *The Hoppner Children: Children Bathing*, by J. Ward, open letter proof, realised £189; *Sophia Western*, by J. R. Smith, first state, £99 15s.; *Juvenile Retirement*, by J. Ward, £94 10s.; and *Lady Anne Lambton and Family*, by J. Young, first state, £48 6s. After Sir J. Reynolds, P.R.A., *Mrs. Pelham Feeding Chickens*, by W. Dickinson, a fine impression of the only state, sold for £252; *Jane, Duchess of Gordon*, by the same, first state, £162 15s.; *Lady Caroline Montagu*, by J. R. Smith, first state, with wide margin, £157 10s.; *Viscountess Crosbie*, by W. Dickinson, second state, £52 10s.; *Lady Bampfylde*, by T. Watson, £48 6s.; and *Miss Kemble* (in black dress), by J. Jones, first state, £29 8s. Shortly before this, an engraver's proof, before the plate was cleaned, of *Regnier Hansloe and his Wife*, by J. Boydell, after Rembrandt, brought £92 8s.; an etched letter-proof of *A Visit to the Grandfather*, by W. Ward, after J. R. Smith, fetched £38 17s. Amongst the portraits after G. Romney, a first state of *Mrs. Stables and Daughters*, by J. R. Smith, realised £99 15s.; *The Clavering Children*, by the same, £48 6s.; and *The Hon. Mrs. Beresford*, by J. Jones, with wide margin, £24 3s. A first state of *Lady Acland and Children*, by S. Cousins, after Sir T. Lawrence, P.R.A., was knocked down for £50 8s. Some subjects after George Morland were the next items of interest:—*Feeding the Pigs* and *The Return from Market*, a pair, by J. R. Smith, proofs with early publication lines, one with untrimmed margin, made £115 10s.; *The Turnpike Gate*, by W. Ward, after Morland, proof before any letters, realised £54 12s.; *Cottagers*, by and after the same, an open-letter proof, realised £46 4s.; *The Warrener*, by and after the same, proof with the early publication line, with untrimmed margin, £42; *Innocence Alarmed*, by J. R. Smith, jun., after the same, proof before letters, £44 2s.; and *The Fisherman's Hut*, by J. R. Smith, after the same, open letter proof, £44 2s.

The same firm's sale of February 9th did not contain any lots of very great importance. *The Roadside*, by W. Say, after W. Owen, in colours, brought £29 8s. It came from the collection of the late John Cockshut. A fine impression of the only state of the plate, *The Reading Magdalen*, by J. Pichler, after P. Battoni, fetched £39 18s.

Furniture

AMONGST the furniture which came under the hammer at Messrs. Sotheby, Wilkinson & Hodge's on February 3rd, an English walnut and marquetry writing cabinet, of the William and Mary period, with ovolo frieze and fall-down front, on stand with four turned legs and curved all-round stretcher, 5 ft. 5 in. high by 3 ft. 8 in. wide at frieze, by 1 ft. 7¼ in. deep, realised £35. The outside of the fall-down front was decorated with an oval panel of four corner-pieces of flowers and birds in various coloured woods, jasmine flowers in ivory and green leaves in stained bone, on an ebony ground, the dividing bands being in walnut oyster work. Two similar panels ornamented the frieze. There were brass floral-shaped plates and drop handles to the inside drawers and pierced brass escutcheons to the locks; the front lock, however, was a restoration of Georgian period. At the same sale, a mahogany bookcase and escritoire, the panelled doors and sloping front inlaid with vases in oval panels of satinwood, and corner-pieces of fan pattern, the fronts of the drawers with a narrow bordering, brass handles and escutcheons, 7 ft. high by 3 ft. 11½ in. wide, by 2 ft. deep, fetched £24; and a William and Mary walnut china cabinet, with folding glazed doors and glazed sides, enclosing three shaped shelves, above these two drawers surmounted by a curved

frieze, the lower part projecting and containing a long drawer, on cabriole legs, pad feet, brass drop handles and escutcheons, 6 ft. 6 in. high by 3 ft. wide, by 1 ft. 9 in. deep at greatest part, £15 10s.

At Messrs. Christie, Manson & Woods on February 3rd, an old English lacquer chest, with lifting top, on stand with scroll legs, decorated with Chinese landscapes in black and gold, 52 in. wide, brought £26; a six-leaf leather screen, decorated with Chinese figures and buildings in colours and gold, 6 ft. 9 in. high, £43 1s.; and a Chinese six-leaf lacquer screen, carved with ladies in the gardens of a palace, and painted in polychrome, 58 in. high, £69 6s. Shortly afterwards, a clock, by Wm. Hitchcock, Chard, with silvered dial in mahogany hanging case, 5 ft. 9 in. high, fetched £33 12s. Amongst other interesting items, a Louis XV. writing-table, with two drawers, veneered with tulip and kingwood, and mounted with chased ormolu handles, etc., 51 in. wide, realised £68 5s.; a pair of Adam mahogany side-tables, the frieze carved with bucrania and festoons, 35 in. wide, £50 8s.; a pair of walnut arm-chairs, with turned legs, the arms terminating in lions' heads, the seats and backs covered with needlework, £45 3s.; a Chippendale mahogany bedstead, the post carved with trellis work and shells, on ball-and-claw feet, £31 10s.; and a Chippendale mirror, in gilt-wood frame carved with festoons of flowers and scroll foliage, a figure of a boy at the top, and a swan below, 6 ft. 6 in. high, 3 ft. 3 in. wide, £94 10s.

On February 8th, at the same galleries, a Louis XV. secretaire, with cylinder front and five drawers below, veneered with tulip and kingwood, and inlaid with satinwood mounted in ormolu, realised £189; a writing-table of the same period with three drawers, veneered with tulip and kingwood, and mounted in ormolu, £110 5s.; a Charles II. oak day-bed, the stretchers, etc., carved with scroll foliage and amorini supporting crowns, on turned legs and supports, with two caned panels in the end, 66 in. long, £107 2s.; and a Louis XVI. secretaire with cylinder centre and drawer above and below, veneered with satinwood in narrow mahogany borders mounted in ormolu, surmounted by a dove-grey marble slab, 50 in. wide, £68 5s. A suite of mahogany furniture of Empire design, with supports of ormolu designed as classical figures, etc., covered in green brocade, was knocked down for £81 18s. It consisted of settee, couch, two fauteuils, four chairs, three stools, and a circular table, with green marble top. The sensation of the sale was provided, however, by an Adam mahogany side-table and a pair of urns, on pedestals, which were finally disposed of for the sum of £493. The side-table was 8 ft. wide, of serpentine shape, carved with a frieze of fluting and rosettes on fluted tapering legs. The urns were each 6 ft. high, and formed as classical vases carved with rosettes, laurel festoons, etc., mounted with metal-gilt mask and ring handles, on pedestals similarly carved and fitted as cellarettes and cupboards.

Five Hepplewhite mahogany arm-chairs, with stuffed seats and oval backs, the borders reeded and slightly carved with rosettes and ribands, realised £105 10s. at Messrs. Christie's on February 10th. A Georgian mahogany side-table, carved with a frieze of running scroll ornament on scroll legs carved with foliage and claw feet, 4 ft. 8 in. wide, sold for £63; an old English chiming clock, by Chas. Bayles, London, in pedestal-shaped mahogany case, mounted with metal-gilt borders chased with terminal busts and flowers, and side panels pierced with strapwork and caryatides, 20½ in. high, £40 19s.; and a Flemish oak armoire, enclosed by folding doors carved with a shield, foliage, and Corinthian capitals, 9 ft. high, 8 ft. wide, £34 13s.

Furniture formed a feature of the sale at Mr. Dowell's rooms (18, George Street, Edinburgh) on February 12th. A Jacobean day-bed, on square and spiral standards, carved with crowns and leaves, with cane panels in bottom and back, realised £72 9s.; and an old Flemish oak cabinet, enclosed by two panel doors of architectural design with ebony pillars, oblique fluted pediment, masks in relief, on stand with drawer and vase-shaped standards, £26. Amongst the types of later date, twelve Hepplewhite mahogany chairs, shield-shaped and scroll backs (eight, three, and one arm), sold for £68; eight ditto, with vase-shaped backs, seats in green hair-cloth (two arm and one single), £50; a Chippendale mahogany dressing-table, with five drawers, serpentine front, legs with strapwork in relief and fretwork brackets, chased brass handles, 3 ft. 6 in. long, £60 18s.; seven Chippendale mahogany ribbon-back chairs, on square legs with fretwork brackets (arm and six single), £56; a Chippendale mahogany dressing stool on openwork legs, with strapwork borders, £33 12s.; an Adam mahogany serpentine front side-table, on square tapered legs, 5 ft. 11 in., £42; and a mahogany inlaid Sheraton china cabinet, base enclosed by two panel doors, upper part by two glazed doors, with shaped astagals, 3 ft. 8 in. by 7 ft., £46 4s. A carved armchair, with finely chased Spanish leather-work on seat and back, was knocked down for £32 11s.; and a kingwood inlaid upright writing cabinet, with folding front and two panel doors, oval inlaid panels of classical pillar subjects, on low vase-shaped standards, 3 ft. 4 in. by 4 ft. 11 in., £30 9s.

Pottery and Porcelain

Messrs. Sotheby, Wilkinson & Hodge sold some porcelain belonging to Mrs. Richards. A pair of Minton two-handled vases with stoppers, with white figures in low relief on a dark blue ground, signed L. Solon, realised £20, and two Minton vases, with white figures in relief on a dark blue ground, both signed L. Solon, £18. A Chelsea figure of an Ethiopian holding a butterfly in his fingers, on a scrolled base, fetched £20. A Sèvres oval dish, bowl (slightly damaged), and cover, dark blue ground, with panels of flowers and gilding, brought £15, and a Sèvres plateau, dark blue ground decorated with gilding, and centrepiece of flowers and birds, £10. On the next day, a Lambeth Delft pill slab, painted in blue with the arms, supporters, and motto of the Apothecaries' Company, was knocked down for £5 15s., and a coloured salt-glaze farmyard teapot and cover, with a lamb on the lid for a handle, £16.

A varied collection of porcelain from various sources

came under the hammer at Messrs. Christie's on February 3rd. The property of the late John Vincent, J.P., of Weymouth, a Chinese famille-verte vase of cylindrical shape, enamelled with tournament scenes before a mandarin, a stippled-green band round the shoulder, and boys playing on the neck, 18½ in. high, Kang-He, brought £58 16s.; whilst a pair of Bow candlesticks, with figures of a girl and youth with bird's nest and cage standing in bosquets of flowers, on green, lake, and gold scroll plinths, 11 in. high, realised £30 9s. Amongst the different properties which were next dealt with, a set of four Chelsea figures of children representing the Seasons, on green and gold scroll plinths, 7½ in. high, sold for £42, and a Dresden group of two children, with drums and flowers, 6 in. high, £15 4s. 6d. The highest bid for a Lowestoft coffee-cup and saucer, painted with vine festoons in red and gold, and inscribed "Maud E. Calder, Norwich, 1776," was £17 6s. 6d. Of the services which were put to auction, a Spode dinner service, painted with flowers in colours in white and gold gadrooned borders, consisting of 161 pieces, reached the sum of £29 8s., and a Coalport dessert service, painted with flowers, and with dark green panels round the borders, consisting of thirty-seven pieces, £27 6s. A Hispano-Mauro dish, decorated with foliage in copper lustre and blue, with raised centre boss, 16 in. diameter, attained the amount of £17 17s. The property of the late Mrs. Horton, of Edgbaston, a Chelsea figure of Britannia, 13 in. high, fetched £17 17s.

Messrs. Christie's on February 8th obtained £131 5s. for a pair of Chinese figures of Hō-Hō birds standing on rock-work, their plumage enamelled green, yellow, and aubergine, 12¾ in. high, Kang-He. A Höchst group of a boy and girl, with a lamb and flowers, on rock-work plinth, 7 in. high, fetched £77 14s.; a pair of old Worcester commode-shaped jardinières, painted with birds and branches in the Oriental taste, in panels with gilt scroll borders on dark blue scale-pattern ground, and with white and gold scroll outline to the tops, 6¾ in. high, 8½ in. wide, £56 14s.; and a pair of Chelsea candlesticks, with white and gold scroll stems, encrusted with flowers, and modelled with figures of children emblematic of the four Seasons in high relief, 11½ in. high, £54 12s. A famille-verte dish enamelled with a basket of flowers in the centre, and rocks in compartments round the border, 15½ in. diameter, Kang-He, realised £44 2s. at the same firm on February 10th.

At a sale held by Mr. Dowell, of Edinburgh, on February 12th, an ovoid famille-verte vase decorated with a ceremonial scene, empty ring mark under base, Kang-Hsi, 12½ in. high, with carved black wood cover, brought £32 11s.; a blue and white beaker vase, decorated with deer and birds in a landscape, Kang-He, 17¾ in. high, £27 6s.; a Chinese beaker-shaped famille-rose vase, with ovoid body decorated with figure subjects, *circa* 1800, 16½ in. high, £21; and a Chinese mottled turquoise glaze vase, fifteenth century, 14¼ in. high, £17 6s. 6d.

The sum of 46 gns. was paid for a Crown Derby inkstand at a sale held in aid of the Red Cross at Newport, Mon., on February 17th. Lady Rhondda acted as auctioneer for this occasion.

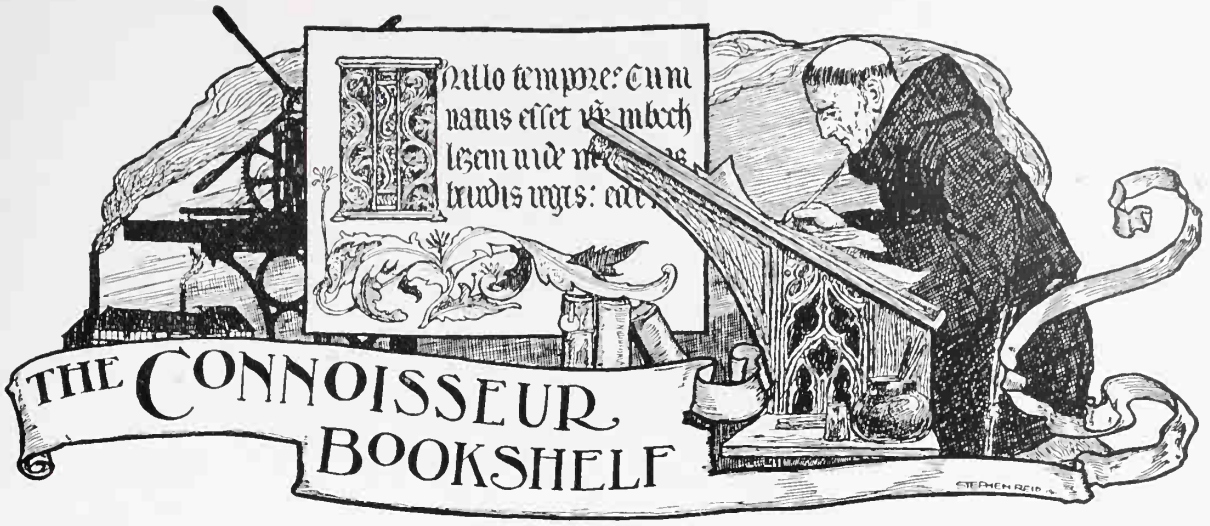
Jewellery

Messrs. Knight, Frank & Rutley sold an important collection of jewellery, by order of the administrator of the late Miss E. J. Trehawke Davies, at their rooms (20, Hanover Square) on February 3rd. The highest sum realised was that of £1,360 for a necklace of sixty-five graduated oriental pearls, with diamond snap. A choice white square-cut brilliant, with smaller one above, set in chain of platinum and diamonds as a necklet, was knocked down for £800. To mention a few only of the other items of interest, a three-stone brilliant ring, mounted in platinum with diamond shoulders, fetched £255; an emerald of fine colour, and two choice white brilliants mounted as a ring, £230; and a circular diamond plaque, composed of white brilliants, with platinum and diamond chain, £160. An interesting lot, the property of a gentleman, consisted of an hexagonal emerald of unusual size, mounted in enamelled gold as a pendant, in the Holbein manner, and set with ten square rubies. The back was enamelled in Tudor roses and laurels, and under a crown was inscribed "Elizabeth." This piece, which was given by the Duke of York, son of George III., to Mr. Bridge, of Messrs. Rundell & Bridge, the celebrated firm of goldsmiths, was sold for £180. Immediately preceding the above, a collet necklace of forty-six fine white brilliants brought £460; and a set of brilliant stars, £200.

Tapestry, Objets d'Art, etc.

An old Flemish tapestry panel, representing a Bacchanalian dance, 10 ft. 10 in. by 6 ft. 8 in., realised £162 15s. at Mr. Dowell's rooms (Edinburgh) on February 12th. A set of old English embroidered hangings worked with sprays of flowers in coloured silks and wool on linen, seventeenth century (consisting of a panel 13 ft. 4 in. by 8 ft., another 13 ft. 9 in. by 8 ft., another 6 ft. 9 in. by 5 ft. 6 in., another 4 ft. 10 in. by 2 ft. 10 in., and another 4 ft. 6 in. by 2 ft. 11 in.), fetched £68 5s. at Christie's on February 3rd. At Christie's on February 8th a pair of tapestry panels, woven with Italian landscapes and peasants, signed "Bernardinvs Bvsoni Venetvs F.," 19 in. by 24 in., framed, brought £131 5s. The same firm obtained £199 15s. for an Ispahan rug, with a conventional design on ruby centre, and dark blue border, 6 ft. 6 in. by 4 ft. 6 in., on February 10th. A Persian silk rug, with formal foliage and arabesque ornament in red and buff on dark blue centre, and striped red border, 9 ft. 2 in. by 6 ft. 5 in., fetched £126.

At Sotheby's on February 2nd an English seventeenth-century beadwork jewel box, 9 in. long, with rising lid and fall-down front, the inside fitted with small drawers and compartments, the top and sides covered with coloured beads forming designs of flowers, etc., inscribed on the back, "F.B. ·:· 1654 ·:· ET——," brought £9 10s. At the same sale, a Chinese painting on glass of a young girl pulling down a bough of ripe pomegranates, and a boy by the steps of a house holding a sceptre, 18 in. by 25¾ in., attained the amount of £4 4s.



IT was Ruskin who, in his *Seven Lamps of Architecture*, confessed that his affections as well as his experience led him "to that line of richly varied and magnificently intellectual schools which reaches, like a high watershed of Christian architecture, from the Adriatic to the Northumbrian seas, bordered by the impure schools of Spain on the one hand and of Germany on the other." Chance and choice have led Sir Thomas Graham Jackson to confine the scope of his *Gothic Architecture* to much the same field of survey. As he wisely confines his criticisms to what he has personally seen, and seen since he had the book in hand, his two substantial volumes are wholly devoted to the Gothic buildings of France, England, and Italy. The incidence of the war has prevented him from extending his survey to Spain, while the same cause has automatically excluded Germany and the Low Countries. The omission of the Low Countries is the only one which need give the reader serious cause for regret. The municipal buildings of Belgium include some of the finest Gothic buildings of Europe, and in view of the deliberate destruction wrought among them by the German forces, it is a loss to both art and architecture that Sir Thomas was not able to make his learned and discriminative appreciations of their beauties while they still remained in their pristine condition. Spain contains some remarkable examples of Gothic architecture, but, generally speaking, it is not rich in them, while German Gothic shows less originality than that of any other of the Germanic nations. To account for its weakness in this respect, a weakness which appears the more surprising when it is remembered that the secondary meaning of the term "Gothic" is "Teutonic or Germanic," one must take into account the fact that the present empires of Germany and Austria are inhabited by the descendants of the least enterprising, civilised, and artistic of the Germanic races. The nations who repelled the power of Rome and finally overwhelmed her empire are now to be found west of the Rhine, among Goths, Franks, Burgundians, Saxons, Normans, Danes, and Lombards who settled in France, the Low Countries, England, and Italy, and interposed an impregnable barrier to the inroads of the Eastern barbarians and the Mohammedans of the South. The finest monuments of English and French Gothic architecture had been erected when the country from which the King of Prussia derives his title was still inhabited by heathen barbarians.

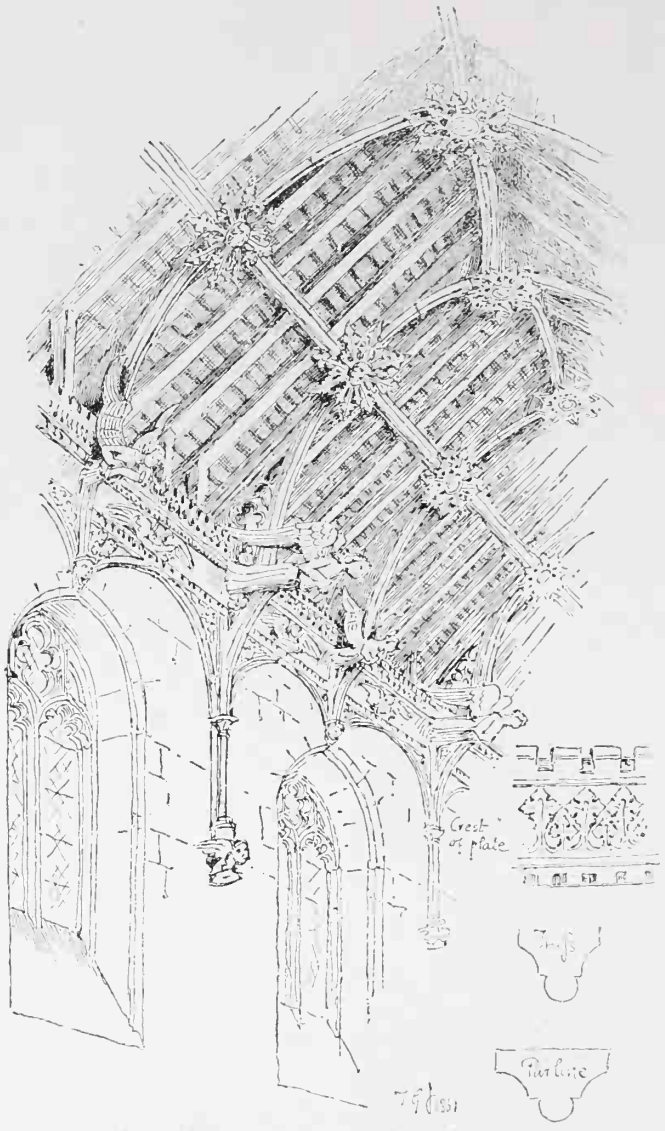
"Gothic Architecture," by Sir Thomas Graham Jackson, Bart., R.A. (Cambridge University Press, 2 vols. £2 12s. 6d. net)

Gothic architecture "attained its perfect development in France and England. In Italy, though it was the cradle of Romanesque architecture from which Gothic sprang, classic tradition was never lost, and Italian Gothic is Gothic with a difference." Splendour of colour, beauty of material, and refinement and delicacy of workmanship are the qualities it emphasises rather than logical architectural form. The last trait is best exemplified in French work, more especially in the churches in the Ile de France, among which Amiens may be taken as the most perfect specimen of logical expression. Sir Thomas does not hold with those extremists who, by their definitions of what constitutes Gothic architecture, would limit the term to these examples, and so exclude the great bulk not only of English, but of French and other continental work. As he points out, "the true way of looking at Gothic art is to regard it not as a definite style bound by certain formulas—for it is infinitely various—but rather as the expression of a certain temper, sentiment, and spirit which inspired the whole method of doing the Middle Ages in sculpture and painting as well as architecture."

English Gothic must be considered less as a branch of the French than as one of two twin stems growing from the same root. It developed on independent lines, and while ideas have passed from either country to the other, the manner in which these have been adopted and carried out makes them the property of the borrower.

Sir Thomas Jackson has not attempted to describe a great number of architectural works, but has wisely confined himself to those examples which are typical of the history and development of the style, and he is thus able to give a rational and instructive view of it as a whole. In several instances he has been called in to professionally investigate the condition of the buildings he has chosen, and so is able to give facts which throw light on

their intention and construction, and in some instances nullify theories which have been advanced by previous writers on the subject. Both the charm and utility of the work are much heightened by the numerous scholarly original drawings, mostly from the pencil of the author, with which the photographic illustrations are supplemented. By means of these, various features which would only be imperfectly set out by the camera are fully elucidated, while the drawings in themselves are often beautiful works of art, as well as architectural records. Altogether the two handsomely mounted volumes form a worthy sequel to Sir Thomas Jackson's previous work on Romanesque architecture. In many respects it is the more interesting of the two books, for the earlier style was never so perfectly assimilated in England as were the various phases of Gothic work, many of which received their highest exemplification here. Another point which gives the work an exceptional interest at the present time is that Rheims Cathedral and other famous buildings which have been wilfully destroyed or suffered grievous damage at the hands of the Germans, are fully described and illustrated. These records help to make the English reader better appreciate the horrors of modern war as waged by the Huns. Centuries of conflict have passed over these buildings without their suffering material injury. It has been left to the apostles of modern "Kultur" to show that the spirit of their barbarian forefathers still exists among them in all its original savagery.

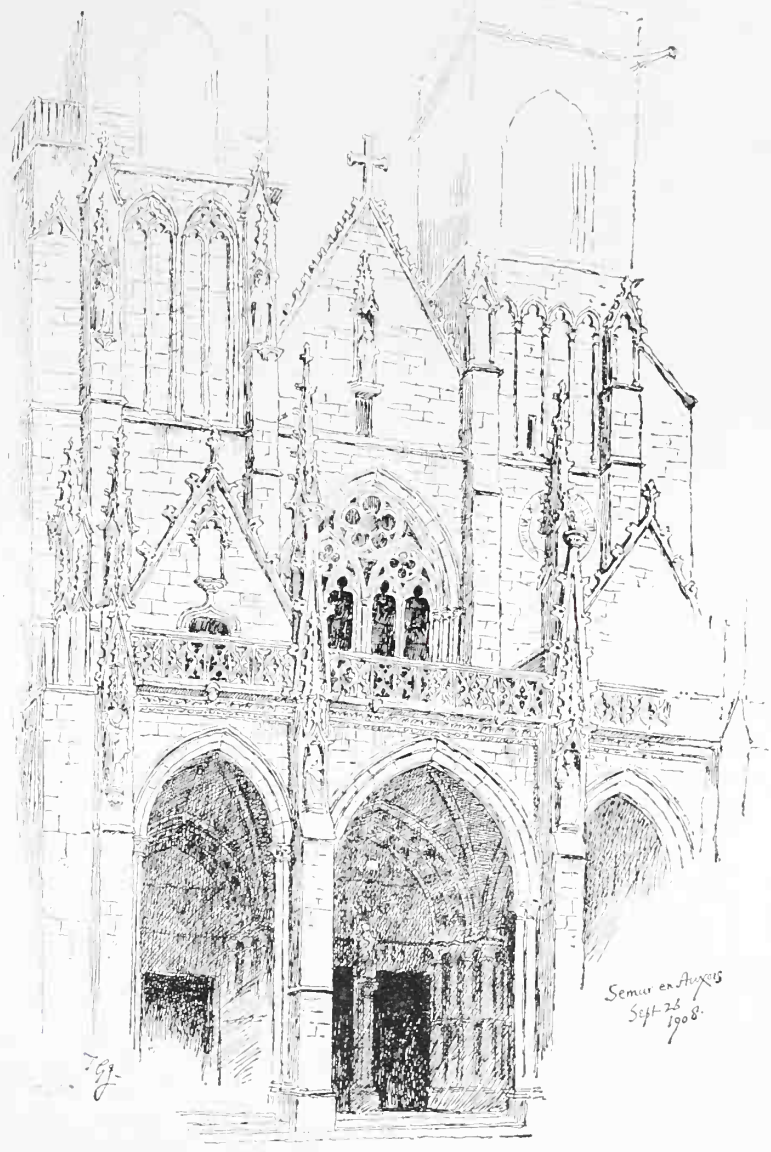


SECTION OF ROOF AT WYMONDHAM CHURCH
FROM "GOTHIC ARCHITECTURE" (CAMBRIDGE UNIVERSITY PRESS)

"Life and Times of Queen Adelaide," by Mary F. Sandars. (Stanley Paul & Co. 16s. net)

QUEEN ADELAIDE only enjoyed a moderate degree of popularity during her short reign as consort of William IV., though subsequently in her rôle as queen-dowager she gained the warm respect and affection not only of her immediate associates, but of the whole population of England. Miss Mary F. Sandars's interesting biography enables one to understand this phenomena, and realise how a thoroughly good woman, and one perfectly well intentioned in all her actions, should give occasion for much aspersion on her conduct, some of which was not altogether unjustified. The queen was born a princess of Saxe-Meiningen, a little German duchy, not much larger than the individual estates of several English noblemen. Its government, though nominally constitutional, was practically a benevolent despotism, the reigning duke having a controlling influence in public matters, and exercising it with patriarchal philanthropy. Coming from the midst of a *régime* of this description, the princess failed to understand English party politics, a failure which was not of much importance until her husband came to the throne. As wife of the Duke of Clarence, the princess had more than fulfilled all that was expected of her, and had exercised a discreet and beneficial influence on her somewhat erratic husband's conduct; but when she became queen her early training and surroundings inclined her to regard all movements in favour of reform as a prelude to a similar revolution as that which had within her own time occurred in France, and trembled for her own head, and even more, perhaps, for that of her husband. She became a strong partisan of the Tory party, and greatly strengthened the king in his opposition to the Reform Bill. The public, perhaps, gave her credit for more influence than she possessed, and for the greater portion of his short reign she was made a scapegoat by the Liberal press for nearly all his unpopular actions. It was not until his death

restored her to a private station that her unaffected benevolence, honesty of purpose, and exemplary piety were properly appreciated. Miss Sandars has drawn a most successful character study of Queen Adelaide, and her book throws much interesting light on the queen's relations with the Duchess of Kent, the statesmen of the period, the king's illegitimate children — the FitzClarences — and on the social manners and customs. It is written fluently, and reads easily, but would have been improved by more careful editing. One suspects that the contingent of three hundred men which Miss Sandars states were raised when "Meiningen joined the Confederation of the Rhine" were not sent to "fight in the armies of the Allies against the French," but *vice versâ*. The Confederation was a creation of Napoleon, and, until after the retreat from Moscow in 1814, was wholly under his control. Miss Mellon, the actress, did not marry "Mr. Child, the banker," but Thomas Coutts. March 18th was not the "anniversary of the battle of Waterloo," as it took place on June 18th, and an anecdote given on page 135, though fortified by the authority of the Countess of Munster, appears sadly mixed up. It states that Lady Munster (when Miss Erskine), daughter of William's youngest daughter by Mrs. Jordan, "being one day placed at lunch" at Windsor near a girl much younger than the rest of the company, and anxious to put her next-door neighbour at ease, addressed her with much amiability, "Parlez-vous Français, mademoiselle?" to which the little girl smiled and bowed, but made no answer. Of a second and third repetition of the question she took no notice, and then Miss Erskine was rebuked by a lady she did not know, and was told that she "had no right to address the Princess Victoria." Lady Munster was not the daughter of Amelia, the fifth and youngest daughter of William IV., but of Augusta, his fourth daughter. She was over ten years younger than the Princess Victoria, and must have been an infant in short clothes at the time the latter could still be appropriately described as a little girl.



SEMUR-EN-AUXOIS FROM "GOTHIC ARCHITECTURE"
(CAMBRIDGE UNIVERSITY PRESS)

"Notes on Some Rare Portraits of Whistler," by A. E. Gallatin (John Lane 5 dollars net)

THAT great men are remembered for their foibles rather than by their achievements is an anomaly which illustrates how largely the personal equation attracts the interest of humanity. The predilection has been the means of causing an enormous number of books to be written about certain personages equally distinguished for their eccentricities as for their genius, while others who only possessed the latter recommendation have been passed by comparatively unnoticed. A case in point is that of James McNeil Whistler. Had he been merely a master of the brush and needle, though his work would always have rendered him a noteworthy figure in art, it is probable that by now his career would have ceased to possess any literary attraction for the general public. But Whistler was also an artist in eccentricity; he cultivated it as if it were a

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rare talent, with the result that during his lifetime he bulked far more largely in the eyes of the public than many painters of greater contemporary reputation, and since his death the issue of works concerning him is sufficient to fill a good-sized library. The flow still continues, the latest addition being a slender and dainty volume by Mr. A. E. Gallatin, entitled *Notes on Some Rare Portraits of Whistler*, which may be regarded as a supplement to the writer's well-known iconography of Whistler's portraits. One could better spare many a more ambitious work concerning the artist, for all the portraits illustrated —there are six of them—are of great interest, and Mr. Gallatin's notes are, as usual, crisp, concise, illuminative, and admirably expressed. The portraits reproduced include one by Sir Francis Seymour Haden, noteworthy as one of the earliest likenesses of the artist extant; an admirable drypoint by Boldini, executed in 1897, which shows the artist indulging in his "after dejeuner" nap, and is an admirable and characteristic likeness; a second drypoint by Paul Helleu; a clever and witty caricature by Max Beerbohm; and one less witty, but thoroughly amusing, by E. T. Reed. These, with the painting by Thomas R. Way, constitute a series of likenesses of Whistler which it would be hard to beat, as revealing characteristic aspects of his versatile personality. A seventh portrait is a description taken from the diary of Mr. William B. Osgood Field, which is too long to quote and too good to condense, giving as vivid a pen-picture of the artist as anything that has been written.

"The Year's Art, 1916," compiled by A. R. C. Carter (Hutchinson & Co. 5s. net)

In spite of the war, the thirty-seventh annual issue of that invaluable compilation, *The Year's Art*, appears in its normal guise, with none of its usual features omitted or curtailed. The chief difference between the present volume and that for the previous year is to be found in the record of the art sales. The war has sadly interfered both with the number and value of the art properties offered by auction. Whereas in 1914 thirty-eight pictures sold for 1,400 guineas and upwards, and in 1913 no less than eighty-five attained this figure, in 1915 only four items came up to the standard, the honours being evenly divided between English and foreign artists. The highest price of the year—6,600 guineas—was realised at the Sydney sale by Madame Vigée Le Brun's *Portrait of the Artist;* Lawrence's *Portrait of the Daughters of Col. Cartaret Hardy*, sold at the Crews sale for 5,200 guineas, took second place; then came Gainsborough's *Miss Marsham*, which brought £3,600 at the Sydney sale; while the last item in the quartette was furnished by Guardi's *Canal Scene and the Square, Venice*, which fell to a bid of 2,500 guineas at the Charteris sale. The orthodox sale record is supplemented with a long and interesting account of the leading Red Cross dispersals which have taken place, the most noteworthy being that held at Messrs. Christie's between April 12th and 26th, at which £37,383 was realised. The volume apparently went to press before the recent closure of the larger proportion of the national museums in London was inaugurated; but the Diploma Gallery at Burlington House has now been shut up for many months, and the National Portrait Gallery has also not been accessible to the public for a long time, so that it would seem that the temporary massacre of these innocents, at all events, might have been noted. Mr. A. R. C. Carter, however, must be warmly congratulated on the success he has shown in carrying on this useful publication during these disastrous times for art.

"Six Portraits of Sir Rabindranath Tagore," by W. Rothenstein, with an Introduction by Max Beerbohm (Macmillan, 10s. net)

Though one may hardly agree with the suggestion implied by Mr. Max Beerbohm in his preparatory note that Sir Rabindranath Tagore owed his knighthood to the wire-pulling of Mr. William Rothenstein, one may readily acknowledge that his accomplished portraits of the Eastern sage and poet have done much to familiarise his appearance to the English public. Six of these portraits have now been reproduced on a large scale, and issued in a slender folio volume. The reproductions are finely executed in collotype, a process which perhaps excels any other mechanical method for the realisation of pencil or crayon drawings, and the touch and feeling of the originals could scarcely be better suggested. Among the technical charms of Mr. Rothenstein's work are its directness and simplicity. He sets down what he has to tell easily and unaffectedly, so that, as in the productions of the greater masters, it is the subject that first attracts the spectator's attention, rather than the manner of its execution. As Mr. Beerbohm states in his note, the artist has been favoured with a sitter of exceptionally interesting personality in Sir Rabindranath Tagore. The latter, unlike most people, is "one of those men who rather resemble their souls and their work," so that even a photograph would reveal his personality, and thus Mr. Rothenstein has been called upon to exercise less than his usual acumen in revealing the physiognomy of his sitter. This does not, however, detract from the merit of the work, and one may hope that it may be the precursor of other similar efforts. A series of portraits of national celebrities conceived on the same lines—that is to say, giving the aspect of each personage depicted from every point of view—would be of great interest to future historical students.

"Robert Adam and His Brothers"

We welcome the appearance of an important *Life of Robert Adam and His Brothers*, from Messrs. B. T. Batsford, Ltd. The volume is the work of Mr. John Swarbrick, and will be the subject of an extended illustrated review in our May number.

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LA PRINCESSE DE CONTI
BY PIERRE GOBERT
At Versailles

[Photo Mansell

THE fifth annual exhibition of the National Portrait Society was distinguished by the inclusion of several exceptionally interesting works, while the general quality of the display was well maintained. Mrs. Laura Knight in her self portrait did not appear at her best, the smile with which she had invested her features having a set appearance which was disagreeable. She, however, showed good colour, and a similar compliment may be paid to Mr. G. W. Lambert's *Blue-Coat Boy*, one of the most pleasing transcripts of boyhood in the exhibition. One must confess to a regard for this manly, chubby little fellow, which was not evoked by the *Master Pringle* of Mr. William Nicholson. In this the artist appeared to have only considered his subject as an æsthetic problem, without especially desiring to attract the spectator to the personality of his sitter. Within these limitations he had succeeded perfectly; the rather sickly complexion of the child, his pale flaxen hair, white fur coat and blue suit had been wrought into a perfect colour arrangement; while the textures of flesh, hair, and clothing were given with superb mastery. The *Bobbie Somerset*, by the same artist, was a capital cabinet portrait of an officer in khaki, animated, life-like, and convincing. Another work of about the same dimensions was Lieutenant Connard's *Portrait Study* of a lady in white, painted with great force and directness. Mr. Charles Shannon's *Embroidered Shawl (Miss Miriam Levy)*, and the *Woman Sewing*, by Mr. Walter Greaves, have both been seen and described before; they both appeared to better advantage than when shown previously.

National Portrait Society

The *Mrs. Walter Russell* of Mr. Ambrose McEvoy was worthily given one of the principal places of honour. It was a singularly complete picture, the personality of the sitter, as seen by the artist, her graceful form, and the tone and colour of the work being conveyed as a homogeneous whole, of which all the parts were sympathetically related. The colouring was luminous and tender, and the modelling of the figure, without being over-accentuated, was beautifully suggested. A complete contrast of method was shown in Mr. John's *Captain Pringle*, which was hard and unsympathetic, yet a finely forcible piece of unflattered characterisation. The same artist's *Madame Réjane* was marred by a certain element of vulgarity in the exaggerated accentuation of the sitter's lips and the unalloyed vividness of the colouring. Most successful of the three examples by this artist was *The Lady with the Mantilla*, which was marked by greater reticence and feeling, as well as superb brushwork. The *Incantation: Ma Seyn Mē*, of Mr. Gerald F. Kelly, was one of his Eastern subjects, marked by good drawing and colouring, yet somewhat lacking in interest as presenting an unfamiliar type of figure to whose passions and emotions the spectator has little clue. In this way the well-painted and shrewdly but kindly characterised portrait of *Mrs. Harrison* was the more attractive work. Mr. John Lavery's *Mrs. Thorpe*, without being one of his greatest portraits, was marked by his usual distinction of style and virile yet refined handling. Mr. Harold Speed had a couple of heads, of which the portrait of *Lieutenant Ralph Speed* was a manly and straightforward piece of portraiture; while Mr. Harold Knight's *Wild Flowers*, a picture of a girl holding a large bunch of foxgloves, was noteworthy for its pre-Raphaelite veracity in the rendering of all the details of the work while still retaining a feeling of breadth and atmosphere. Mr. Alfred Wolmark's clever post-impressionist pictures afforded a piquant foil to this. Both gave the impression of being designed for posters, and the portrait of *M. Davids*, in fencing costume, bordered on a caricature. Yet in their arrangement of flat tones of brilliant colour they attained a highly decorative effect and were undeniably attractive.

ENGLISH eighteenth-century draughtsmanship was frequently faulty; the greatest men of the period had only imperfectly studied anatomy, and drew more by instinct than through knowledge. The tradition for accurate drawing, which had been established by Holbein, was weakened by Van Dyck, and nearly destroyed by Reynolds, who, conscious of the deficiencies of his early training, sought for expression in colour and tone rather than in form. The outcome of this is that English drawings of the period do not reach the same height of attainment as the oil-paintings; they are, nevertheless, distinguished by much the same charm—a charm derived largely from the unsophisticated intention of their artists to express beauty, without wandering aside

Eighteenth-century Drawings

in quest of novelty or the illustration of abstruse artistic theories. This charm was well exemplified in the collection of original drawings by English artists of the eighteenth century, exhibited at the galleries of Messrs. Colnaghi and Obach (144-6, New Bond Street). Though not representative of all the English talent of the period, they gave an epitome of the best, and included one or two earlier examples as well. Of these the portrait of *Catherine Countess of Pembroke*, in coloured chalks, by the seventeenth-century artist John Greenhill, was the most interesting. He was a pupil of Lely, but this fresh and refined drawing shows more of the feeling of Van Dyck. A portrait of *Philip Earl of Pembroke*, in the same medium, might also be by the same hand, yet one must approve Messrs. Colnaghi's reticence in not giving it such attribution, for English artists of the period, if not numerous, were far more numerous than is generally supposed, and the identification of their works, when not supported by signatures or other direct evidence, is a matter of extreme difficulty. Gainsborough was finely represented by a vigorous *Landscape* and a *Landscape with Cottage and Figures*, both in black chalk, and combining brilliance of execution with spontaneity of feeling. The *Study for a Portrait of a Lady* was not handled with quite his usual daintiness or grace. John Downman, if not an artist in the same rank as Gainsborough, maintained a singularly even level of accomplishment, and the eight examples by him included in the exhibition showed him at his best. Perhaps the male portraits were the more interesting, because of the superior vigour of their characterisation. The ladies appeared too obviously painted to please, though an exception may be made in regard to his water-colour of *Mrs. Petre*, in which the age of the sitter was not disguised, and both her face and costume were rendered with fine veracity as well as delicacy. Two highly-wrought ladies' heads by Lawrence, a graceful portrait of *Miss Bloomfield*, by Adam Buck, realised with more than usual restraint and refinement, and the somewhat effeminate but well-drawn *Portrait of a Gentleman*, by Richard Cosway, practically completed the examples by portrait painters who worked much in crayon and water-colours. John Hoppner essayed these mediums but rarely, and his chalk drawing of a *Girl under a Tree*, and a rendering in pen-and-ink of *Mrs. Crouch*, showed a directness and vigour of execution consistent with the style of a habitual painter in oils. The examples by H. W. Bunbury made one regret that this gifted amateur had not been compelled by the pressure of circumstances to take his art more seriously. His water-colour of a *Lady and Child* was set down with delightful ease and grace, accented by the colour-notes in the black hat and crimson gown of the principal figure. Rowlandson, his more famous contemporary, if possessing more assured technical skill, was heavier and more mannered in his handling. His two most pleasing examples were his *Excavations of Bath* and *A Building Scene*, in which the figures and their surroundings were happily composed, and the former realised with less questionable humour than usual. Cleverer than these was perhaps *A Connoisseur*, its grossness being redeemed by the wonderful ease and facility of its handling, yet this is accomplished partly at the cost of sympathetic feeling. Rowlandson, like many other swift workmen, adapted his subjects to his art rather than his art to his subjects. A number of topographical drawings included a careful rendering of *London Bridge and Fishmongers' Hall*, by G. Yates, and an interesting *View of East India House*, by Thomas Malton.

Modern Art

THE exhibition entitled "Some Recent Developments of Modern Art," at the Dowdeswell Galleries, formed an interesting corollary to the display of earlier work shown at Messrs. Colnaghi's. Though by no means wholly confined to drawings, or even to recent work, the great bulk of the exhibits were of drawings by living English artists, and thus enabled the visitor to the two exhibitions to contrast current work with the achievements of artists of over a century ago. The great difference appears to be in outlook. The moderns are the better draughtsmen, but they are also the more self-conscious, and work with a greater craving for originality; thus what they produce, though more intellectual, is often the less enjoyable, and is not unfrequently marred by deliberate ugliness. Perhaps the honours of the display were carried off by Mr. Sargent and Mr. Augustus John. The former's *Moraine*, an effect of brilliant sunlight on a bewildering chaos of stones backed by blue mountain slopes and glacier ice, was rendered with the ease, fluency, and directness with which the artist appears to master any technical difficulties, however formidable. Mr. John, like the little girl in Longfellow's poem, is either very, very good or the reverse. His weakest efforts were his *Peasants* and *A Group of Peasants*, which were simply pieces of archaic affectation. These looked the worse from hanging on either side of the same artist's sentient and finely drawn *Portrait of a Woman*, distinguished by its direct and fluent handling. His *Yellow Shawl*, though savouring more of the Italian primitives than of Mr. John himself, was marked by good colour; but best of all, perhaps, were the series of beautiful drawings chiefly from the nude, which were triumphs of flowing and supple line. Mr. Ambrose McEvoy's pen and pencil drawings of architectural themes, though topographically accurate in their realisation of the buildings depicted, attained both distinction and artistic interest, while Mr. C. J. Holmes, in his *Farm Buildings*, showed how he could invest a simple and even commonplace subject with something of monumental dignity and repose. Other good work was contributed by Messrs. Henry Tonks, Derwent Lees, Muirhead Bone, and J. D. Innes; while in the retrospective section were some beautiful figure-studies by Burne-Jones, Albert Moore, and Albert Stevens, and an interesting sketch of *Llanberis Lake*, by Turner.

The London Salon

THE eighth London salon was this year housed at the Grafton Gallery instead of at the Albert Hall—a change of venue which did not wholly help it. The Albert Hall

surroundings provided an unconventional background for an unconventional exhibition; the more orthodox rooms of the Grafton Gallery gave the display a more conventional appearance, and it resolved itself into an olio of miscellaneous works, chiefly of an advanced character, yet less so than many on exhibition elsewhere. Generally speaking, the smaller examples looked by far the best, the method of hanging allowing them to be far better viewed than if they weredisplayedin customary close exhibition array. Among the exhibits, three oil panels by Mr. Jack B. Yeats caught the spirit of Irish life, and presented it with force and originality. Some frames of sketches by Miss Winifred Roome had the appearance of being painted from nature, and attained an agreeable freshness of colour. Mr. H. E. Compton contributed several Turneresque coast scenes, pleasing in tone; Miss Hilda Cowham had some quaint and amusing drawings of children, designed apparently for reproduction; while Miss Mabel Atkinson's conscientious studies of pigs were thoroughly true to life. Other artists who contributed effective works included Mrs. J. C. Pollock, Mr. Jan Gordon, and Miss Gwendoline Williams, the latter's statuette of a little boy, entitled *The Daisy*, being both original in conception and well modelled.

MISS BLOOMFIELD BY ADAM BUCK
BY PERMISSION OF MESSRS. P. AND D. COLNAGHI AND OBACH

A New de Hooch for the National Gallery

THE announcement of the purchase of the little picture known as *The Music Party*, by Pieter de Hooch, for the National Gallery, has been received with a good deal of adverse criticism, which appears to be fully justified. At the best of times the funds available for the acquirement of works of art for the national collections are woefully inadequate, and at the present time the suspension of the Government grants for this purpose has reduced them to a meagre income derived from one or two legacies. It is therefore essential that this income should be utilised to the best advantage. Obviously this can only be done by filling in gaps in the representation of artists who are at present either unrepresented or inadequately represented in the galleries. Pieter de Hooch comes under neither of these categories. There are already four pictures ascribed to him in the National Gallery, three of which are undoubtedly by him, while the fourth is accepted by leading authorities; the former are fine and characteristic specimens belonging to his best period. The new picture acquired by the trustees is dated 1677—the latest date on any of the artist's works—and belongs to the time of his artistic decline, when, according to Bode, the painter "sacrifices his individuality to the taste of the time, and by piquant representation and costume-painting endeavours to make up for what his pictures have lost in the charm of light, beauty and harmony of colour, and liveliness of expression." It appears to be an act of folly on the part of the trustees to add an unsatisfactory specimen of work by a foreign artist who is already

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well represented, when, according to their own recent report, there are 48 painters of primary and 378 of secondary importance who are altogether unrepresented in the national collection, while 64 masters are only inadequately represented. Of the 490 artists thus scheduled, no less than 62 are English.

The British Industries Fair

DURING the ten days it was on view, the British Industries Fair at the Victoria and Albert Museum presented a scene of bustling animation. In appearance it was like a huge bazaar, the simulation being heightened by the character of the exhibits, which chiefly consisted of articles of an ornamental as well as a utilitarian character. Practically the exhibition only touched the fringe of British trade. Many industries were shut out because they are fully engaged on Government and other essential work, and others—like jewellers—because at present it is against public policy to encourage the use of bullion. The products which were represented—toys, fancy goods, fine art printing and blocks, pottery and glass—were not nearly so well exemplified as they would have been in the halcyon days of peace, many leading manufacturers finding that the shortage of labour and materials has so interfered with their output that they have already more work on hand than they can well manage. To some extent, then, the time was inopportune for such an exhibition, but the Board of Trade in organising it and the firms taking part in it have done wisely. To be successful in the future industrial war, it is necessary that manufacturers should get in touch with likely customers now, so that when the cessation of the clash of arms shall bring back the days of strenuous commercial conflict, they shall have all their plans arranged and be ready to step into the field fully prepared.

High as was the general quality of the wares shown in the exhibition, there are some points in which it would be well for manufacturers to alter their methods. One of these is in the practical duplication of wares by different makers. This was especially noticeable in the pottery section. Many of the stalls showed a wide variety of pieces very similar in quality and design to those displayed on other stalls; so that a shopkeeper might have purchased almost his entire stocks of trade from an individual maker. In Germany economies are effected by the formation of syndicates, in which each member specialises on some particular article; this cheapens the cost of production and enables the same travellers to represent the whole syndicate.

Though the disturbance of trade consequent on the war has prevented makers from bringing out their usual number of novelties, the general movement in the direction of more artistic design still continues. This was equally exemplified in utilitarian pieces as well as those intended for purely ornamental purposes. Among the latter the Ruskin pottery of Mr. Howson Taylor (West Smethwick) took high rank, both on account of its beauty and its technical merits. This ware is worthy of comparison with that produced in some of the best periods of Chinese ceramic art. The body is exceptionally light and possesses a fine surface quality, while the shapes of the pieces are beautifully proportioned. Its great distinction, however, is in its exquisite colourings, which range from slightly broken tints to rich patternings rivalling cloisonné enamel and attaining a jewel-like lustre. The Lancastrian pottery of the Pilkington Tile Pottery Co., Ltd. (Clifton Junction, Manchester), also emulates the old Chinese wares with great success. In both these English productions the pieces are fired at an intense heat, as in Chinese *flambé*, and the glazes become thoroughly amalgamated with the bodies of the pieces, forming, as it were, one substance. However brilliant and varied is the coloration resulting, it never becomes garish, for the potter uses the flame of his furnace to combine and arrange his pigments; in other words, he employs nature, and by doing so attains the same wonderful harmonies that are shown in precious stones like the opal, richly veined marbles and mother-of-pearl.

A novel note was shown in the Upchurch salt-glaze pottery made by Mr. S. Wakeley (Rainham, Kent). The designer had taken classical models for the forms of his vases, and, using natural clays, had evolved some beautiful and delicate combinations of broken colour, in which greens and blues predominated, the salt-glaze giving a delightful texture to the ware. In the exhibit of Messrs. Josiah Wedgwood & Sons, Ltd. (Etruria), old and modern designs were happily commingled. The Queen's ware, which the founder of the firm invented nearly a century and a half ago, was exemplified in some plates modelled after the style of the old pewter platters, the ornament being based on what is known as the twisted-twig motive. Another novelty was a revival of the rare yellow jasper ware, in conjunction with black, which makes a more effective contrast than the original yellow and white. A further improvement of the powder-blue ware lately brought out by this firm was its decoration with designs of fishes in lustre, an innovation which enhances the richness of the colour-scheme. Messrs. Booths, Ltd. (Tunstall), had a fine display of their Silicon china, an admirable reproduction of old English and Oriental wares, in which the forms and coloration of the originals are closely repeated. This china attains great purity of tone, and presents a wide range of quaint and shapely pieces finely decorated. Another well-filled stall was that of Messrs. Keeling & Co. (Burslem), who are steadily raising the artistic standard of their work. Like most modern makers, their designs are generally based on Chinese and old English motives, and they showed great success in adapting these to pieces of an inexpensive character intended for household and table purposes. Tasteful use was made of many of the colours peculiarly associated with Chinese porcelain, such as celadon, while there were successful adaptations of Jacobean chintz patterns, the well-known exotic bird motive and other beautiful forms of decoration. Another firm whose productions combine good design with utility is Messrs. Wedgwood & Co., Ltd. (Tunstall). In their mazarine blue decorations they attained fine colour quality,

A LADY AND CHILD BY HENRY WILLIAM BUNBURY
BY PERMISSION OF THE OWNER

while some designs suggested by trellis-work were highly attractive. One of the chief novelties shown by Messrs. A. E. Gray & Co., Ltd. (Hanley), was a range of electric light shades which can be ornamented in keeping with the style of decoration of any apartment in which they are hung. This is an excellent idea, for electric light is now so universally used that the necessity of harmonising its fittings with its environment is obvious. The same firm exhibited some tasteful and well executed adaptations from old Chelsea, Swansea, and Bristol china. The display of the Crown Staffordshire Porcelain Co. (Fenton) included a number of pieces of their Grecian china, on which black was used in conjunction with gold and white, to form telling and effective decoration. The Soho Pottery, Ltd. (Cobridge), were represented by a varied display, among which was a series of plates decorated with views of well-known castles, a similar motive to that which Josiah Wedgwood adopted for the famous dinner-set of Queen's ware he supplied to the Empress Catherine of Russia. The designs, executed in blue on a white ground, were both interesting and attractive. Among other good displays of domestic pottery and porcelain were those of Messrs. Burgess and Leigh (Burslem), and John Aynsley & Sons (Longton), while the exhibit of glass-ware by Messrs. Thomas Webb & Sons, Ltd., was highly varied and showed a high quality of workmanship and design.

Owing to pressure of space, the consideration of the other sections of the exhibition will have to be held over until next month.

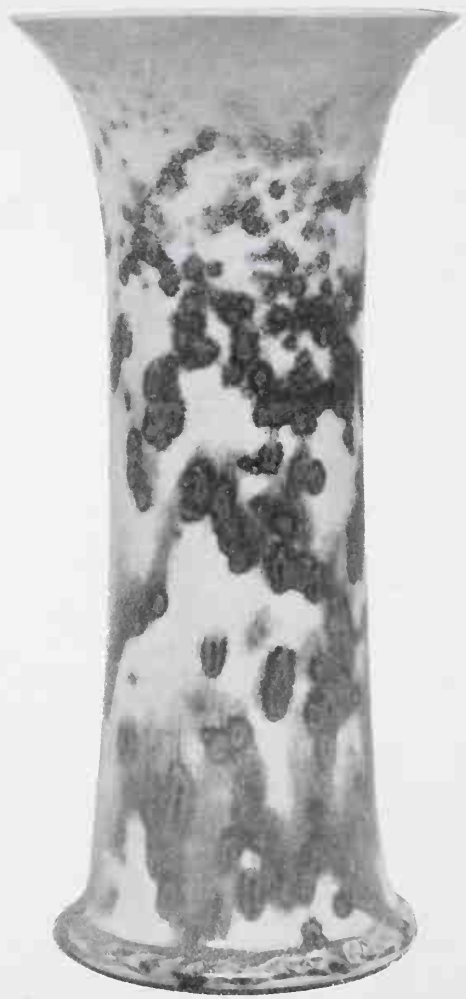
The Red Cross Sale

THOUGH the orthodox sending-in day for contributions to the forthcoming Red Cross sale, which is to be held at Messrs. Christie's on an early date in this month, is long since past, arrangements may still be made for the reception of works of art, the owners of which have not been able to send them earlier. Communications on the subject should be addressed to the Hon. Secretary, Mr. Frank Gibson, Room 97, 83, Pall Mall, S.W. A large number of important works have been given, and it is to be hoped that the amount realised by the great sale last year may be exceeded. The proceeds of the sale are to be given to the British Red Cross Society and the Order of the Hospital of St. John in Jerusalem, both of which have rendered inestimable service to the sick and wounded among our naval and military forces during the war. Those of the well-to-do public who have not been able to contribute their gifts to the sale may equally help the work of these noble societies by purchasing the works of art which others have presented.

An Admirer of Germany

MR. JOSEPH PENNELL'S exhibition, entitled *Germany at Work*, at the Leicester Galleries (Leicester Square), contained fifty and odd industrial themes treated in his usual manner, the greatest originality shown by the artist being in his notes to the catalogue. Here were set forth some novel dictums, apparently designed to show, first, the great artistic acumen shown by Mr. Pennell in his choice of subjects; secondly, the great technical

difficulties overcome by Mr. Pennell in his presentment of those subjects; and, thirdly, the general superiority of Germany in matters of architecture and industry over England and America. In the first two of these matters the public will probably only take a languid interest. The exploitation of industry as a theme for art is nothing new; Mr. Brangwyn, with greater technical powers and a far wider range of imagination than Mr. Pennell, has long ago essayed it. But, then, Mr. Brangwyn's sympathies are not so limited, and he can turn to the rendering of the beauties of Gothic architecture with equal zest and success. Mr. Pennell found it necessary to explain his drawing entitled *Within the Lace Work of Steel, Vulcan Shipyard, Hamburg*, with the note, "As beautiful as the wooden roof of a cathedral, and quite as difficult to draw, and much more exciting." The simile might be passed if wooden roofs in cathedrals were not the exception rather than the rule, but the technical statement is misleading. Though all forms of architecture may be presented by the competent artist with the same case, the student will certainly find it more difficult to present the form of a many-arched cathedral aisle and its roof in perspective than an iron framework constructed in series of parallel lines. In Mr. Pennell's drawing he had given too great an emphasis to the horizontal roof girders, which appeared rather to hold up their structural supports than rest upon them. One, however, may leave Mr. Pennell as an artist to devote a few words to Mr. Pennell as an apostle of German "Kultur." Not even Mr. Houston Chamberlain could say nicer things about the country with whom we are at war, and whose atrocities have disgusted the civilised world. "Nowhere," so the artist declares, "was the wonder of work so wonderful as in Germany." While "we can never escape in this country (England) the cackle of the town planner and the landscape gardener, the best work they have ever attempted to do is, however, only a bad shot at German accomplishment." Apropos of a drawing of the *Interior of a Station, Leipzig*, the artist tells us: "German buildings look like what they are. English architecture looks all alike. American buildings look like Greek temples, or are prigged from them by way of the neo-classic Paris Beaux-Arts clique." He is, however, equally ready to praise German buildings when they do not "look like what they are," for of the Gas Works, Berlin, with their sham castellated coverings, he writes: "The gasometers are built inside the great castles, and so become picturesque instead of eyesores." A drawing of *Building the Station, Leipzig*, is accompanied by the note: "There is no railroad station anywhere so impressive, and, what is more, so well designed, as this at Leipzig, a small German city, yet I am told it will have the largest station in the world." Why Mr. Pennell should describe Leipzig as a "small German city," when it is the fourth largest in the empire, unless it is to exalt German achievement, no one knows, but everything German seems perfection in his eyes. Thus there is nothing to compare with the General Electric Company's Works, Berlin, "anywhere else in the world." The grain elevator, Hamburg, "performs the same work that the American floating elevator tower does and the London freeman, who carries the commerce of the world on his head. The German machine does it quicker, cheaper, and better." Mr. Pennell's regret at the action of "the brainless fools who brought on this woeful war" seemed chiefly inspired by the interruption it caused to his study and work at "the Pan Press in Berlin." If he chose to resume these labours, one feels that English art might possibly survive his absence.



RUSKIN POTTERY VASE BY MR. HOWSON TAYLOR

A Medallion by Alfred Drury, R.A.

A BEAUTIFUL form of war memorial has been designed by Mr. Alfred Drury, R.A., and is being issued by Messrs. Derry & Toms, of Kensington. It takes the form of a medallion. On the obverse is shown the figure of Britannia crowning with laurels a dying warrior gripping the national standard, while on the reverse are a soldier and sailor, with rifles reversed, by the side of a memorial tablet, on which there is space to inscribe the name of one who has fallen on the field of duty.

This memorial should be welcomed as one of the most beautiful examples of the art of the modern medallist that has yet been issued in England. The figures are finely modelled and grouped, and are treated with that breadth and sculpturesque feeling which, though finely exemplified in the work of the old medallists, has been somewhat wanting in perhaps the majority of present-day examples. The medallion is executed in three sizes.

ANSWERS TO CORRESPONDENTS

Enquiries should be made on the Enquiry Coupon. See Advertising Pages.

Engravings.

Portrait of William Lee.—B20 (Doncaster).—The little print which you send to us is not an original impression. The inscription has been cut away, but you will find from other copies that it was engraved after another print. Referring to the original plate in his *Supplement to a Biographical History of England* (London, 1774), Grainger makes the following remarks:—"'Effig. vera Guil. Lee, Patris hujus Progeniei, Ætatis suæ 89, 1635.' The head with arms at bottom is at the root of a genealogical tree, which covers a large sheet. Guli. Porter, exc. William Lee, of Abingdon, in Berkshire, is memorable for the blessing of health and long life, and the multiplication of his progeny. He had, by his first wife, two sons; by his second, four sons and eleven daughters. He married a third wife with an honest and laudable intention of begetting more, but she unfortunately proved barren. It is probable that he would otherwise have figured as a prolific patriarch. He lived to see seventeen in the first descent, seventy-eight in the second, and one hundred and two in the third; in all one hundred and ninety-seven, who were living on the 5th of November, 1637. He is recorded here as a singular benefactor to the public. Such men were greatly wanted by the nation at this period to repair the depopulation of the Civil War" (page 226).

DUTCH BRASS CHANDELIER SEVENTEENTH CENTURY

Fox-hunting Aquatints, after Wolstenholme.—B27 (Eastbourne).—We cannot appraise a definite value to these without an inspection of the originals, but, judging from the description alone, we should estimate at from £10 to £12 the set. If the margins had been intact, it would have been worth very much more.

Stradanus Prints.—B40 (Monkton).—The price of Stradanus prints depends entirely upon their state, and whether they belonged to the "Venationes" set, consisting of one hundred and four plates. Stray specimens of this series can be acquired for a few shillings each if they have not wide margins, and are not in perfect condition. The larger Stradanus prints of earlier issue than 1578 are much more expensive, and would cost quite £5 apiece. There are not very many, about fourteen all told, and few copies seem to have escaped the "Spanish fury" which overwhelmed Antwerp in 1576. You will find further particulars in the Appendix of *Sport in Art* (Ballantyne, 1913).

Sporting Print, by Reeve, after Wolstenholme.—B41 (Bacup).—We cannot tell from the description alone which particular print this is. If you could send it up to us, we should be better able to assist you in ascertaining the value. "**Lord Lyon, Winner of 2,000 Guineas," 1866.**—This is of no particular value.

Furniture.

Chairs, etc.—A9,708 (Ware).—The photographs submitted to us are not clear enough to enable us to form a very exact idea of the qualities of the various pieces, but, so far as we can judge, they all belong to more or less ordinary types. Approximately, we should estimate the values of the best chairs at from 30s. to £2 each. The set of rosewood chairs is of a rather nondescript type, but is not improbably of French origin, period of Louis Philippe. They might fetch 25s. apiece on an average. The bible-box is Jacobean, and has the appearance of being genuine, but there is no special feature to recommend it, so that we should not appraise its value as more than about 30s. Neither of the Georgian washstands are of any special importance—value, perhaps, a pound or so each. So far from being Jacobean, the commode merely dates from the commencement of the nineteenth century, and as such would have no particular value to a collector.

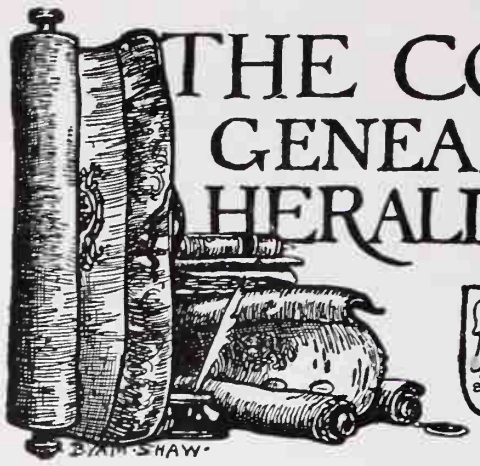
Chandelier.—B17 (King's Lynn).—The type of brass chandelier to which you refer is similar to that reproduced in the annexed illustration. It is seventeenth-century work of Dutch origin. For an interesting article on the subject of "Old Flemish and Dutch Brass," see page 211, vol. viii., of THE CONNOISSEUR, which embodies much helpful information.

Miscellaneous.

Temple Bar.—B15 (Stafford).—The following note, taken from the *Historical Register*, 1773, may be of interest to you. February 27th:—"Yesterday about one o'clock, the head which was upon Temple-bar was blown off by the high wind, and fell upon one of the sedan-chairs standing at the bottom, and broke to pieces."

Painters and Paintings.

Spiridone Roma.—B32 (Northampton).—Treating of this artist in his *Anecdotes of Painters*, Edward Edwards made the following remarks:—"A native of Italy, who practised some time in London as a painter, but his chief abilities and employment consisted in cleaning pictures. Yet by interest he obtained a commission to paint a ceiling at the East India house, a work too feeble to confer any credit either on the artist or his employers. He died suddenly in the street, sometime in the summer of 1786." Bryan's *Dictionary of Painters and Engravers* puts the date of decease in the following year.



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TUDWELL.—Robert Charles Tudwell, M.P. for Wells, was son of John Paine Tudwell, of Wells, Esq. He was educated at Harrow; matriculated at Christ Church College, Oxford, 2nd April, 1827, aged 18. He was High Sheriff of Somerset in 1842. His brother, the Revd. Henry Goold Tudwell, was rector of Walton, Somerset. John Paine Tudwell was son of Robert Tudwell of Wells, gent., grandson of Charles Tudwell, born at Windsor, 1660, and great-grandson of Thomas Tudway, minor canon of Windsor, of Bradfield Hall, co. Essex. A fuller account of this family may be found in Burke's *Landed Gentry*.

SIR WILLIAM CAPELL, ALDERMAN OF LONDON. — Sir William Capell's will is dated 18th December, 1506, and was proved in 1517 in the Court of Hustings. Devises the late dwelling-house of Jane, late Viscountess Lisle, in the parish of St. Michael, Cornhill, of which he has become seised in trust for the purpose, to Master John Wardroper, parson, for pious uses for the souls of Edward Grey, late Viscount Lisle, Robert Drope, late Mayor of London, and Master John Tregman, late husbands of the said Viscountess, and her father, mother, and others. In case of default made by the said rector or churchwardens, the property to go to the Fraternity of Drapers of the City of London under like conditions. Sir William was a member of the Drapers' Company.

SIR CHARLES PYM, KT.—Sir Charles Pym, married by license, dated 24th February, 1662, being then a bachelor aged 35, Mrs. Katherine Gerard, daughter of Sir Gilbert Gerard, of Flamberts, Harrow-on-the-Hill, Kt. and Bart., spinster, aged 20. They were to be married at St. Nicholas Acons, or St. Clement, East Cheap.

JODRELL ARMS.—Robert Jodrell, or Jawdrell, of Witcham, in the Isle of Ely, co. Cambridge, received a confirmation of arms and a grant of a crest 2nd July, 1597. They were: Sa. three round buckles, the tongues pendant, arg., in chief a crescent for difference. *Crest.*—An heraldic antelope's head couped arg., collared sa., buckled and studded or.

HAUTTEN.—The arms of Hautten of Oxfordshire were: Or, on a fesse cotised gu. between three asses' heads erased, sa. a unicorn in full course, ar. *Crest.*—An ass's head, erased, between two sprigs of thistles ar. stalked and leaved vert. These arms were granted in 1566.

PAINTER-STAINERS' COMPANY.—The arms of the Company of Painter-Stainers of London are: Quarterly, first and fourth, az. three escutcheons ar. two and one; second and third, az. a chev. between three phœnix heads, erased or. *Crest.*—A phœnix close or, in flames ppr. *Supporters.*—Two leopards ar. spotted with various colours, ducally crowned, collared and chained or. *Motto.*—"Amor et obedientia."

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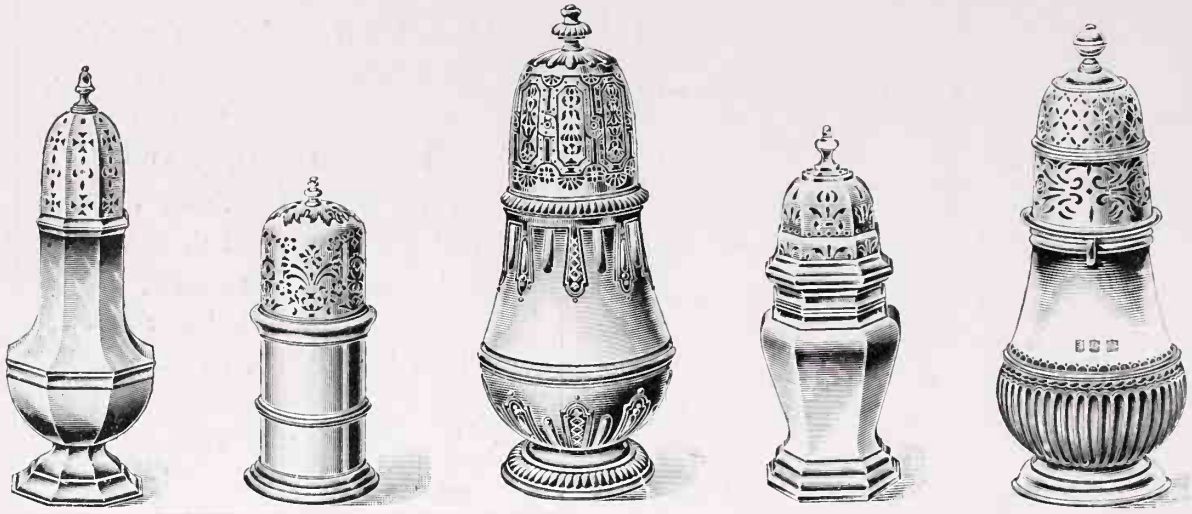

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